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MAR 17 1924

The Art News

An International Pictorial Newspaper of Art

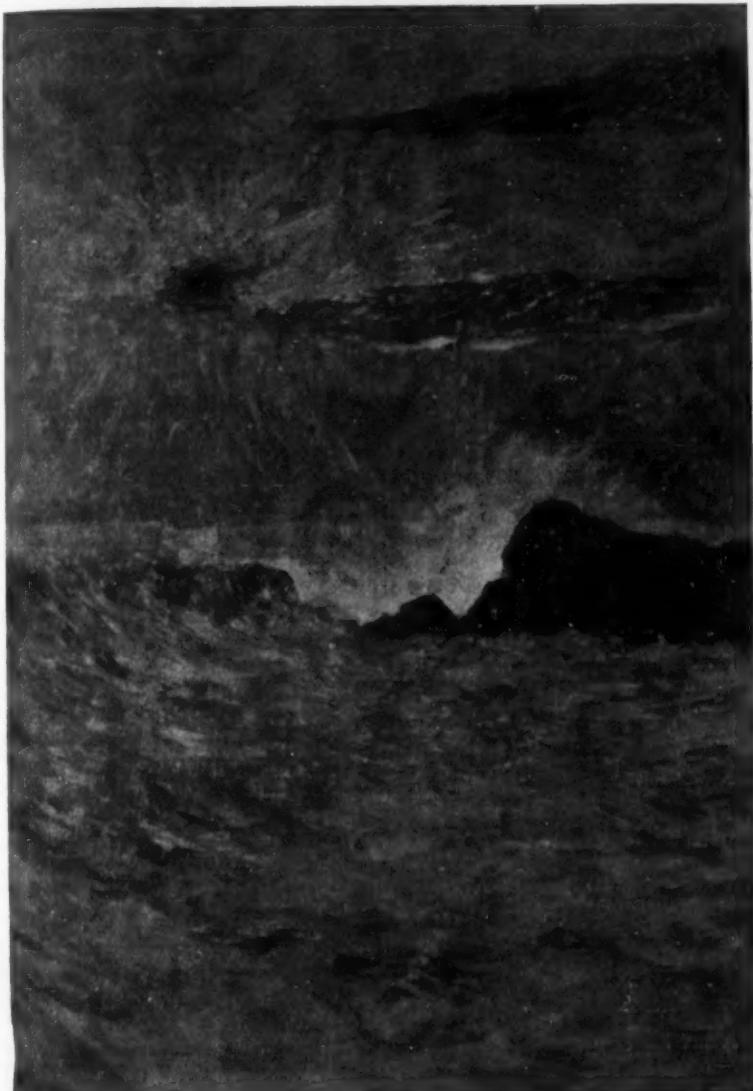
VOL. XXII, NO. 23—WEEKLY

NEW YORK, MARCH 15, 1924

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Gauguin Decoration Brought to America



PANEL DECORATION FOR A DOOR

By PAUL GAUGUIN

Meyer Harzberg has brought to his home in Providence a panel decoration for a door by Paul Gauguin, which has an interesting history.

In 1912 M. Chaudois and M. Ortiz de Zarata, Chaudois being a chemist and Ortiz a painter, happened to take lodgings in the auberge, or inn, of Le Poudu. They noticed that the ceiling, door panel and a border which surrounded the room serving as a dining room were the work of Paul Gauguin, who had been a personal friend of M. Chaudois. For reasons of sentiment Chaudois purchased the door panel, and prevailed upon his friend, Ortiz, to purchase the ceiling. At this time Ortiz and Chaudois were in most comfortable circumstances.

The following year Ortiz found himself in straitened circumstances and was forced to sell the ceiling, which he had removed from the inn, for the sum of 24,000 francs. It was taken to the United States by an American amateur and has been lost track of by Ortiz. Chaudois returned from the war

Chicago Collector Acquires an Important Landscape by Inness



INDIAN SUMMER

Reproduced by courtesy of the John Levy Galleries, New York

A Chicago collector has acquired through the John Levy Galleries, New York, for \$30,000 a painting, "Indian Summer," by George Inness. The canvas is 41½x30 inches, is signed at the lower right corner, and dated 1894. The foreground is a green field partly tinged with brown. There are two figures, one seated at the left, and a group of young trees.

This picture was purchased by the Central Congregational Church, Chicago, and presented to Dr. Newell Dwight Hillis on the occasion of his acceptance of the pastorate of Plymouth Congregational Church, Brooklyn. Dr. Hillis was one of the successors of Henry Ward Beecher. For many years Inness and Beecher had been warm friends; they met often at the home of

An Ochtervelt at the National Gallery



"THE MUSIC PARTY"

By JACOB OCHTERVELT

Reproduced by courtesy of S. T. Smith & Son, Duke Street, St. James, London

LONDON—The illustration which THE ART News is privileged to reproduce of the work by Jacob Ochtervelt (1635-1700), speaks for itself as to the influence of the great Vermeer of Delft on the painters of his day. This work, which has recently been acquired by the National Gallery from Mr. Hevill Cooper (S. T. Smith and Son of Duke St., St. James', S. W.) comes from a private collection, namely that of the late Mr. De Vahl, of London, and is possibly the same picture as was disposed of some sixty years ago under the name of "The Music Party."

The merits of the work cannot fail to inspire wonder that an artist of such obvious quality should not be better known among art-lovers. The reason of course lies in the fact that his skill has been the cause of his work being attributed to other and better recognised men. The purchase by the National Gallery will, however, no doubt greatly stimulate search for genuine examples of Ochtervelt's genius and in the near future it is probable that prices will approximate to those now fetched by the more famous of the Dutch masters. Up to the present time salesroom figures for his work have not exceeded three in number.

—L. G. S.

MURAL BY SARGENT TO STAY IN LIBRARY

Judiciary Committee of the Massachusetts Legislature for Repeal of Act on "The Synagogue"

BOSTON—Sargent's mural, "The Synagogue," recently splashed with ink, was in the news again this week, when the committee on the judiciary of the Massachusetts Legislature voted unanimously to report a bill recommended by the Department of Education, against the removal of the painting from the Boston Public Library.

The bill calls for the repeal of the act passed in 1922 requiring the Department of Education to take the painting by right of eminent domain, so as to remove it from the library and use it in connection with educational work.

—E. C. S.

Bohnen Sketches Anton Lang

CHICAGO—Carl Bohnen made a sketch of Anton Lang, the famous Christus, when the Oberammergau Players were here.

INDEPENDENTS SHOW FEW "FREAK" WORKS

Eighth Annual at the Waldorf-Astoria, Indicates a Rising Academic Spirit—1,100 Exhibits

If any particular art moral is to be drawn from so huge and heterogeneous an assemblage of pictures and sculpture as that comprising the eighth annual exhibition of the Society of Independent Artists in the Waldorf-Astoria Hotel, it is the slowly rising ascendancy of the academic spirit, the certain decline of Modernism, and the commendable absence of works sent to the show with the obvious purpose of attracting attention by their freakishness.

In fact the group of pictures to which the officers of the Independent Society point with pride, without in the least viewing with alarm, comprises twenty paintings by contemporary Chinese artists banded together to restore the true ancient spirit of academic Chinese art uncontaminated by Western influences. And in other ways these Oriental painters are endeavoring to resuscitate an art that the Independents would consider "dead" if the same principle were applied by twenty living American painters in their work.

This is the largest show by the Independents since their display in the Grand Central Palace, in 1917, the total number running to upwards of 1,100. In the face of such an assemblage only a few can be mentioned in any review, a penalty always self-imposed by artists who combine in such numbers.

Eye fatigue cannot resist the stroke of Afroyim's "New York Underground" with its tangle of water and gas pipes, nor of Archipenko's mannered sculpture previously shown at the Kingore Galleries. Competency of workmanship, together with its charm, calls sharp attention to the "Nude" by Elinor M. Barnard, competent painting being always a rarity at these exhibitions. This

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gested by the chaos of his own country show the advantages of the abstract in epitomizing the nature of an event as opposed to depicting a single incident by the representational method.

A Panorama of Graphic Art

J. B. Neumann, who came to New York from Germany this winter, has opened a print room at 19 East 57th St., where his first exhibition, lasting until the end of the month, presents a view of graphic art from the primitives of the XVth century to the "moderns" of today. Mr. Neumann has galleries in both Berlin and Munich which he has conducted for fifteen years.

In his present exhibition there is Van Gogh's only etching, a portrait of Dr. Gachet, who attended him at the sanatorium in which he spent the last of his life. On one wall of the room are twelve prints by as many artists, all of whom have made essential contributions to the art of today. Beginning with Delacroix (whose prints are valued highly in Paris although American collectors pass them by), the exhibit includes Millet, Manet, Israels, Cézanne (with his masculine "Bathers" in color), Gauguin (a trial proof of one of the wood cuts in color for "Noa Noa"), a Degas etching colored later in pastel, Rodin, Pisarro, James Ensor (with "La Cathédrale") and Edward Munch.

The older prints include a number of examples from the early block books from 1440 to 1500. There is also a hand-rubbed *reiterdruck* which represents the earliest form of printing. One of Goya's "Caprices" is a brown print, coming from the first edition. Daumier, Rowlandson, Blake and Toulouse-Lautrec are also represented, and Redon and his forgotten teacher, Breadin, while among the modern works is a print by Marie Laurencin, one by the sculptor Wilhelm Chaplin by Gotsch, which is alone worth a trip to see.

(Other art reviews on page 8)

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In the first-named collection, Holbein's "Catharine Howard" is loaned by Edward Libbey, of Toledo, who has also sent his Velasquez, while John McCormack lends his "Portrait of a Man" by Frans Hals from his private collection. This might be considered glory enough for any one show in the way of great names and equally great pictures, but among the modern men are included three very distinguished works loaned by Mme. Tillie Durieux, the German actress now in New York, including Van Gogh's spirited and characteristic "Railway Bridge," Renoir's impressive "Sortie du Conservatoire," and the "Man with Folded Arms" by Cézanne, one of the finest of his portraits ever seen in this country.

The galleries are also showing that rarity of rarities, a portrait by Gauguin, the subject being a Doctor Gachet, the manner suggesting Van Gogh more than the man who painted it. There is also a Manet portrait of a French barrister in his official robes, the type made most familiar to us in Daumier's work.

It would be difficult for any contemporary painter to stand up with such company. Michailow is the typical European painter with a knack for likeness but with no distinction in his color, technique or feeling for characterization. Among his subjects are Frank A. Vanderlip, Julius Forstman, his wife and daughter; Robert Montgomery, William B. Bell and Mrs. Bell, Stephan Panaret off, the Bulgarian minister, and Miss Emilie Freylinghuysen. Both these groups will be on view until March 22.

Salmagundi's Annual Show

Up to the time of going to press with this issue of THE ART NEWS only one of the three prizes available at the current annual exhibition of oil paintings at the Salmagundi Club had been awarded. The Isidor \$100 prize went to William V. Cahill for his figure study "The Window by the Sea." It was originally announced that the first of the two \$1,000 prizes would be decided on March 7 but some hitch occurred and the night of March 1 was set for the announcement to be made.

There are 218 canvases in this year's show of the general average merit of the club members, marines being decidedly in the background with landscapes and figure studies to the fore. Among the outstanding figure subjects are Arthur Bairnsfather's "Paquin," C. E. Polowetzki's "Margaret Moreland," Oscar Fehrer's "Pink and Gold," Will Foster's "Nude," J. E. Costigan's unusual "Interior with Figures," W. Herbert Dunton's "The Luckless Hunter," William Auerbach-Levy's "Girl of Yesterday" and Leopold Seyffert's brilliant "Arrangement in Rose and Black."

Landscapes making memorable impressions are the "Equinox" by Francis Dixon, the "Gathering Herbs" by John Wells James, "Marina Grande—Capri" by Roy Brown, Ernest Albert's "Evening Glow," Benjamin Eggleston's "New England Roadway," Frederick Hutchinson's "The Hunter's Cove," and Robert H. Nisbet's "Apple Blossoms." James G. Tyler sends "The Fish Wharf" in place of one of his usual vessels at sea; C. R. Patterson introduces figures in his ship picture, "All Hands on the Main Sheet"; F. J. Mulhaupt's "Going Out of Commission" makes an attractive pattern of spars and sails against a glowing evening sky, and Oscar Julius' "Newfoundland Fishermen" is full of the driving spirit of sail at sea. The exhibition will continue until March 22.

David Burliuk Exhibits

David Burliuk, whose works have been seen in a number of recent group exhibitions, including the big Russian show at the Brooklyn Museum last year, is having a one-man show at the Société Anonyme, No. 44 East 57th St., until March 29. His thirty paintings reveal a variety of viewpoint ranging from a method which comes very close to the representational (as in the Japanese scenes, all very ingratiating in color) to the Futurist conception.

He takes from both Futurism and Cubism and at times unites the principles of the two. The Japanese "Woodcutter" is an example of pure Futurism, combining the succeeding aspects of an arm in motion. He leans toward the Cubist idea in "Death," painted on a canvas whose coarse texture gives animation to the flat areas of color.

The pictures in which Burliuk is most successful follow a kind of modified Futurism, as in the big canvas portraying South Sea fishermen whose brown bodies are set in a green and violet sea. The treatment here results in a greater harmony of composition with rhythmically flowing lines. "Revolution" and "A Russian Marie Antoinette" sug-

Mrs. McHie's Collection of Paintings Will Be Dispersed



"THE HARVESTERS"

By LEON AUGUSTIN LHERMITTE

French paintings of the kind that used to cause great excitement at public exhibitions and sales here in the first decades of this century are the chief features of the show of 101 pictures from several private collections which opens today in the American Art Galleries.

The feature of this assemblage which comprises American as well as foreign canvases is a group of three superb pictures by Lhermitte owned by Mrs. Simon McHie, including "The Harvesters," "The Wayfarers" and "Washerwomen on the Marne," all in his familiar vein and of that vein the very best. There is also a fine Boudin, the beach at

"Scheveningen"; a dramatic "Stormy Day at Sea" by Courbet, Corot's "Landscape with Figures," two Schreyers of Arab horsemen of fine quality, a charming river scene by Lepine of a feathered quality rare from his brush, and a "Cattle and Pool" by Jules Dupré.

Among the few English paintings are a handsome portrait of Lady Irwin by Sir Thomas Lawrence, and Turner's "Bridges and Cathedral Heights," the picture being as characteristically Turner as is the title.

The American pictures hung with these are early works of men still painting, such as Bruce Crane, C. C. Curran, Birge Harrison, Emil Carlsen, Carlton

Wiggins, James G. Tyler and H. Siddons Mowbray. There are also canvases by F. A. Bridgman, A. F. Brunner, F. S. Church, George Inness, D. Ridgway Knight, G. H. McCord, Louis Moeller, Arthur Parton, Ranger and Wyant.

In addition there are Italian and Spanish painters represented who always figure in collections formed in the 1890s and in the opening years of the XXth century such as Delpy, Lesrel, Madrazo, Etienne Martin, Leon Richet, Sanchez-Perrier, Vibert and Ziem. The galleries will be open for a special view tomorrow (Sunday) afternoon and the sale of the entire collection will take place on the night of March 19.

ARTISTS IN DETROIT LACK FOR STUDIOS

Movement Started by the Scarab Club to Provide Quarters for Many Painters and Sculptors

DETROIT—As in Paris, Rome and New York, artists in Detroit lack studios. Unlike the artists in the greater cities, who are being crowded out of their quarters by idlers and dilettantes who have more money to pay than serious workers in art, the painters and sculptors of Detroit have never had studio buildings worthy the name, but now a movement has been started to provide them.

When asked what Detroit was going to do about a studio building, Frank Scott Clark, president of the Scarab Club, replied:

"Detroit will have such a building in a short time I feel sure. This summer we are going to offer our garage to Detroit artists who have no studios and want a place to work."

The present home of the Scarab Club is almost paid for. After that we'll go in for a building where artists can live and paint, with fine studio rooms where there is the right kind of space and light. It won't be long before Detroit will be in a position to keep its artists here."

Julius Rolshoven recently returned from Florence. Finding no studio available in Detroit, he has rented one in New York.

New York Auction Sales

AMERICAN ART GALLERIES
(Madison Avenue, 56th to 57th Street)
March 17 and 18, afternoons—The art reference library of Charles B. Eddy, Plainfield, N. J., comprising monographs on great painters, works on Oriental art, illustrated books by Daumier, Forain and other French illustrators, books designed by Bruce Rogers,

Daniell's "Oriental Scenery," 6 vols., 1795-1808, etc. On view from March 13.

March 19, evening—Foreign and American paintings, the property of several estates and private owners. On view March 15.

March 19 and 20, afternoons—Household furnishings of the residence of Mrs. McHie, comprising furniture by New York cabinet makers, silver services, china, hangings, decorative paintings and Persian rugs. On view March 15.

ANDERSON GALLERIES
(Park Avenue and 59th Street)

March 14 and 15, afternoons—Furniture and objects of art, decorative paintings, tapestries, etc., from the collection of Mrs. R. K. Mygatt. March 17, 18, 19 and 20, afternoons and evenings—Part V of John Quinn's library. Now on view.

March 21 and 22, afternoons—Heirlooms and collection of Cornelie S. B. Miller, part II. On view from March 16.

CLARKE'S ART AUCTION ROOMS
(42 East 58th Street)

March 14 and 15, afternoons—Sale of art objects from the estate of Mary F. Crouch and from various other consignors; oil paintings, Currier & Ives prints, mezzotints and sporting prints, French and Italian furniture, laces, iron and marble fonts, etc.

March 20 to 29, afternoons—English objects of art ranging from XVI century to XVIII century, the property of Julian Halford, Esq.; furniture, porcelains, tapestries, lace, etc., and a Barye bronze, "La Guerre," formerly the property of Portugal's president. On view from March 20.

METROPOLITAN ART ROOMS
(45-47 West 57th Street)

March 12, 13, 14 and 15, afternoons—Sale of floor coverings, including Persian, Chinese, domestic and hook rugs, hand-made airtcraft, Colonial rugs, Indian druggets. On view March 10 and 11.

March 20 and 21, evenings—A collection of paintings and drawings representing masters of the French and English schools and including works by Renoir, Ingres, Forain, Hopper and Orie. Now on view.

PLAZA ART AUCTION ROOMS
(5 East 59th Street)

March 12, 13, 14 and 15—Oriental rugs, antique and modern, the property of Mrs. Blanche Bordley and also by order of a prominent importer.

SILVER AUCTION ROOMS
(5 East 59th Street)

March 21 and 22, afternoons—Oil paintings and water colors from the estate of the late Henry Lowry, and from other estates and private owners. On view March 17.

WALPOLE GALLERIES
(12 West 48th Street)

March 18, evening—Japanese and Chinese prints, the property of a New York collector.

NO MODERNS SHOWN BY MACDOWELL CLUB

Academicians and Other Conservatives in a Notable Display by the Organization at Milch's

Memories of the days when the MacDowell Club was one of the most stimulating art institutions in New York are revived through what is described as an "annual exhibition of paintings" on view in the Milch Galleries through March 22. The galleries remain open tomorrow (Sunday) afternoon from 2 to 6 o'clock.

It is the club name rather than the exhibition which evokes reminiscence for there is no touch of the "modern" note among the thirty-six paintings and drawings selected by Orlando Rouland, Hobart Nichols and Chauncey Ryder such as used to be so pronounced in the shows at the club's own galleries.

Here, to the contrary, are two studies for mural decorations by E. H. Blashfield, an "Indian Hunter" by George de Forest Brush, Edmund Greacen's "The Print," C. C. Curran's "A Summertime Stroll," Charles Hawthorne's "Mother and Child," Maud Mason's "June Flowers," Elmer Schofield's "English Costumes," and Helen Turner's "Young Mother." Something fresher in feeling than in any of these is Henry B. Snell's "Northeaster," which has the savor of outdoors rather than of the studio; W. Granville Smith's "The Lower Beaverkill," a canvas recording a marked advance in this painter's work; the "Interior" by Irving R. Wiles, in which he carries on the traditions of fine painting and grace that seems less and less to be noted in our native art, and the "Lagoons, Tahiti" by William Ritschel, which has the fascination of the unaccustomed.

Many of the artists have been "invited" for this show which, if it is to be taken as a restoration of the MacDowell Club to the active art life of New York, is of greater significance than are most group exhibitions seen here.

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BITTER ATTACK IS MADE ON PAGE BILL

Harley Perkins, Critic and Painter, Strongly Opposes the Plan for a Department of Fine Arts

BOSTON—The first noteworthy attack on the Page bill to create a national fine arts department comes from Boston, the home of Representative Tinkham, who fathered the bill. Walter Gilman Page, painter and chairman of the State Art Commission, who drafted the bill, also lives in Boston.

The bill's opponent is Harley Perkins, a painter, who is also art critic of *The Evening Transcript*. Following the introduction of the bill in Congress, Homer Saint-Gaudens, director of the fine arts department of Carnegie Institute, contributed an article to *THE ART NEWS* in its favor. Arnold Seligmann, art dealer, has also announced his support of the bill.

"A great hue and cry is being made these days in regard to having the national government establish a department of fine arts under the direction of a secretary of art. The whole idea appears to the present writer as a delusion. Such a department seems impractical, even impossible. Only evil could result, evil to art, for with such a department, into which of course politics would stick its fangs, art would become restricted, censored and legislated to the nth degree.

"A bill has recently been introduced to the House of Representatives by one of its members, George Holden Tinkham of this commonwealth, and which will be backed unquestionably by all those officially minded individuals who cherish the superstitious belief that, by the strong arm of the government, mediocrity can be elevated, even sanctified.

"The amount of the salary (\$12,000) is almost ludicrous, considering the demands, according to the bill, to be made upon the recipient of the secretaryship. If these duties are examined the conclusion reached is that no living person could be fitted to hold such a position. Who, too, could qualify as a director of a nation's taste?

"Not so long ago the reviewer had the privilege of meeting a great foreign tragedienne. I hear a great deal of the national theatre idea in your land. Beware, for where officialdom steps into art there you will find stupidity always! Witness the subsidized theatres of France, the Odeon and the "illustrious" Comédie-Française. The world, remote from Paris, thinks them the first and finest theatres of France, but the sophisticated Parisians know differently. These are supreme examples of the mixing of government and art."

"Certainly the French have had more experience in government interference with art than we have in America, yet during the nineteenth century when France stood proudly at the head of the world of art and produced one mighty Impressionist after another, the govern-

ment art bodies in each instance turned their backs on the great art being created and sided with the disciples of mediocrity, the artist politicians. The Luxembourg Museum is a monument to the fallacy of state interference in art. The comparatively few good things in it were either given to the museum or accepted in spite of the protests of such men as Leon Bonnat.

"The evidence is there for any one to investigate it and the proof is conclusive that the officials have always fought great art in France just as they have in England, America and other lands. A \$12,000 a year secretary of art, with the invested powers and duties as defined in Mr. Tinkham's bill, would not only be ludicrous, but his department would undoubtedly be a menace to the true creative impulse of the artists, and an extravagance to the people. The American people have managed to produce a considerable amount of creditable art, some great, during the past 150 years without government aid.

"Such a department we reiterate would be quickly made a cat's paw of the politicians, who would hand out rich commissions to undeserving and incompetent artists."

Facchetti for National Gallery

LONDON—The National Gallery is receiving many bequests of pictures, the latest of which is that of the late Dr. M. Morris Chester, of Surrey, who has left the gallery two large oil paintings of scenes from Tasso by Pietro Facchetti, together with any other oils, save family portraits, that the trustees may select. The method recently developed of varying the exhibits from time to time enables the trustees to avoid the overcrowding of walls.



"The Beach at Shoreham" by Bottomley, R.B.A.

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opposite St. Patrick's Cathedral

NEW YORK

SEROTA COLLECTION BRINGS \$40,122 TOTAL

**Early American Furniture, Glass,
Hook Rugs and Other Objects
Sold—Many Bidders Present**

The Serota collection was sold at the American Art Galleries on the afternoons of March 7 and 8. A total of \$40,000 was realized. Furniture, glass and hook rugs of the XVIIth and XVIIIth centuries in this country were included. The most notable recent acquisition of Mr. Serota consisted of the furnishings from the dwindling Shaker community of Sabbath Day Lake, Maine, much of this property having been bequeathed to the community over one hundred years ago.

The largest price, \$2,400, was paid by Thomas Curran for a carved mahogany highboy by William Savery, of Philadelphia. There were many bidders. The more important items, their purchasers and the prices paid, were:

147—Two walnut banquets, American, late XVII century; Mrs. R. G. Hutchins	\$160
184—Maple drop-leaf butterfly table, American, XVIII century; Mrs. R. G. Hutchins	\$170
188—Early American maple and pine porch rocking settee; Mrs. R. G. Hutchins	\$230
191—Pine sawbuck table, American, XVIII century; Mrs. R. G. Hutchins	\$170
196—Maple slant-front desk, American, VIII century; Mrs. W. J. Demarest	\$160
200—Maple and pine trestle table, American, late XVII century; Mrs. R. G. Hutchins	\$210
201—Oval maple butterfly drop-leaf table, American, XVIII century; Mrs. R. G. Hutchins	\$220
210—Carved walnut day bed, American, late XVII century; Fred Wolfman	\$180
213—Large pine and maple center table, American, late XVIII century; Mrs. R. G. Hutchins	\$170
214—Large pine and maple trestle table, American, XVIII century; Mrs. R. G. Hutchins	\$380
215—Important maple and pine communion table, American, late XVII century; Mrs. R. G. Hutchins	\$330
220—Fiddle-back maple bureau, American, XVIII century; R. S. Quigley	\$180
228—Carved oak and pine sunflower chest, late XVII century; Mrs. R. G. Hutchins	\$40
229—Maple cabinet desk, American, late XVIII century; P. W. Jahren	\$230
232—Maple highboy, American, XVIII century; Ben Brown	\$180
234—Maple and pine highboy, American, XVIII century; Mrs. R. G. Hutchins	\$300
235—Inlaid walnut highboy, American, Queen Anne period; Mrs. N. G. Hart	\$150
238—Walnut highboy, American, XVIII century; Mrs. T. H. Talmage	\$210
270—Early American circular floral hook rug, circa 1810; F. L. Crocker	\$350
267—Early American medallioned hook rug; R. S. Quigley	\$200
376—Mahogany wing chair, American, XVIII century; William F. Hencken	\$410
377—Set of mahogany chairs, American, Hepplewhite period; Miss Edith Isaacs	\$270
378—Eight carved mahogany chairs, American, Chippendale period; H. E. Warren	\$600
384—Six carved mahogany chairs, Hepplewhite period; Thomas Curran	\$480
386—Mahogany wing chair, American, XVIII century; William F. Hencken	\$410
387—Set of twelve mahogany chairs, by Duncan Phyfe, 1815; Miss Edith Isaacs	\$900
392—Mahogany slant-front desk, American, XVIII century; S. W. Kagan	\$200
395—Needlework mahogany two-back settee, American, Chippendale period; W. W. Seaman	\$225
397—Carved walnut lowboy, American, XVIII century; Rosenbach Company	\$330
411—Carved mahogany block-front desk, American, XVIII century; Rosenbach Company	\$290
419—Block-front writing desk, American, XVIII century; Rosenbach Company	\$900
423—Carved mahogany three-part dining table by Duncan Phyfe, 1830; Fred Denson & Co.	\$310
426—Inlaid mahogany three-part dining table, American, XVIII century; George Woods	\$200
427—Kingwood inlaid mahogany cabinet desk, American, XVIII century; Rosenbach Company	\$210
433—Satinwood inlaid mahogany secretary bookcase, American, XVIII century; Rosenbach Company	\$320
436—Fiddle-back maple highboy, American, Queen Anne period; Mrs. L. H. Hutchins	\$260
435—Satinwood inlaid mahogany sideboard, Hepplewhite period; Ginsberg & Levy	\$210
437—Inlaid mahogany corner cupboard, American, XVIII century; R. W. Hanna	\$310
438—Fiddle-back maple highboy, American, XVIII century; Flayderman & Kaufman	\$200
439—Early American inlaid mahogany sideboard; Paul Dana	\$250
441—Early American pine corner cabinet; F. L. Crocker	\$270
442—Block-front carved mahogany secretary bookcase, American, XVIII century; Rosenbach Company	\$1,700
443—Very important carved mahogany highboy by William Savery, Philadelphia, circa 1760; Thomas Curran	\$2,400
449—Gentleman's block-front wardrobe, American, XVIII century; R. S. Quigley	\$550
COLLECTION REIZA KHAN MONIF	
The Anderson Galleries, Feb. 29, March 1—Persian and Indian paintings, Syrian iridescent glass, necklaces, etc., from the collec-	

Important Barye Bronze in Auction Sale



"LA GUERRE"
Bronze by
BARYE

"La Guerre," a bronze group originally from the F. Barbedienne collection and signed by Barye, which is one of the greatest of four, cut from stone, now in the Carrousel Court Yard of the Louvre, will be sold at auction by Clarke's Galleries in a sale beginning March 25. This bronze was formerly the property of President Teixeira-Gomes of Portugal. It is regarded as the most important Barye bronze ever offered at public sale in America. Its height is 38½ inches. It is mounted on a marble plinth 30 inches high.

Other objects to be sold at the same time and from the same collection, that of Julian A. Halford, Esq., comprises tapestries, lace, copies, XVIIIth century porcelains and furniture. The tapestries include four superb Flemish Renaissance representing the seasons. Mr. Halford, who now resides in England, formerly had a country home on Long Island.

NOLEN LITHOGRAPHS REALIZE \$146,343.50

Final Sales at the Anderson Galleries Bring Total of \$19,754—Many Fine Prints Are Sold

A grand total of \$146,343.50 was realized from the sales of rare American lithographs by Currier & Ives and other contemporary lithographers, from the collections of the late William Whiting Nolen, of Cambridge, Mass. The final sessions were held at the Anderson Galleries on the evenings of March 4, 5, 6 and 7, and brought a total of \$19,754.

The sale comprised what was described as the greatest collection ever offered by auction or private sale. The more important items at the final sessions, their prices and purchasers, were:

116—"Trolling For Blue Fish," rare in colors; Max Williams

118—"Beach Snipe Shooting," dated 1869; Max Williams

156—"The Rubber—Put to his Trumps," painted by Louis Maurer; Fred J. Peters

225—"A Check—Keep Your Distance," painted by A. F. Tait; Max Williams

233—"The Rocky Mountains" (Immigrants crossing the plains); J. F. Drake

254—"A Carom on the Dark Red," dated 1869; W. Farr

163—"Humorous darktown series, various dates"; C. F. Hartman

286—"A Patriot of 1776," dated 1876; Benj. Brown

287—"The Minute Men of the Revolution," 1876; J. Eastman

289—"Marion's Brigade Crossing the Pedee," 1778; Benj. Brown

297—"General Israel Putnam" (not dated); H. V. Weil

303—"John Hancock's Defiance," July 4th, 1776; H. V. Weil

306—"Washington Appointed Commander-in-Chief"; Mrs. J. C. Davies

307—"Washington Crossing the Delaware"; L. David

311—"Washington at Princeton," Jan. 3, 1777; Benj. Brown

313—"Washington's Farewell to the Officers of His Army," Dec. 4, 1783; H. V. Weil

315—"Death of Washington," Dec. 14, 1799 (head to the right); H. V. Weil

316—"Death of Washington," Dec. 14, 1799 (head to the left); Ginsburg & Levy

321—"Major General Winfield Scott at Vera Cruz," March 25, 1847; W. Farr

325—"General Harrison at the Battle of Tippecanoe"; W. B. Montague

373—"Civil War"; Mrs. E. B. Aldrich

412—"Sloop Yacht Sappho of New York," 1869; J. Eastman

420—"South Sea Whale Fishing"; Mrs. E. B. Aldrich

448—"Steamship Pereire Paris of the Ameri-

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can Line"; Dr. Alexander Kahanowicz...\$210
596—"New York from Port Columbus"; Max Williams.....\$225
597—"New York from the Heights near Brooklyn, 1828; Robert Fridenberg.....\$125
648—"New York From Weehawken," 1828; Robert Fridenberg.....\$200
649—"New York—From the Heights near Brooklyn"; J. P. Sabin.....\$215
280—"The Destruction of Tea at Boston Harbor, Dec. 1773"; E. U. Crosby.....\$115
292—"Surrender of General Burgoyne, Oct. 17, 1777"; F. J. Peters.....\$120
293—"Surrender of General Cornwallis, Oct. 14, 1781"; H. L. Rippe.....\$280
311—"Washington at Princeton, Jan. 3, 1777"; H. Reifsnider.....\$100
396—"Clipper Ship Great Republic," 1853; Arthur Ackerman & Son.....\$185
401—"Discharging the Pilot," sketched by J. Smith & Son; J. P. Sabin.....\$220
402—"Hove To, for a Pilot," sketched by J. Smith & Son; Max Williams.....\$200

Hatchford Park Art to Be Sold
LONDON—Phillips, Son and Neale are disposing, on March 17-21 and 24, of the works of art belonging to Hatchford Park, Surrey, among which are comprised, in addition to French furniture of the periods of Louis XV and XVI, tapestry panels of Gobelins and Brussels, William and Mary chairs and tables covered in needlework, and fine examples of English oak furniture belonging to the Elizabethan, Jacobean and Transitional periods. A suite de salon in Aubusson tapestry, a magnificent leather screen in Hondecoeter subjects and a number of antique Persian and Chinese rugs will be sold.

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By Hawaii's Coral Strand**"PLAYFELLOWS"**

In the International Exhibition of Etchings held at the Chicago Art Institute under the auspices of the Chicago Society of Etchers

The subject of this aquatint is the little tropical fish that play in the coral of the Hawaiian shores—in this case the amusing variety called the "Moorish Idol."

**GETTING ART FOR
THE INTERNATIONAL**

Director Saint-Gaudens of Carnegie Institute Relates a Visit to the Studio of Zuloaga

Just how the pictures are obtained for the only international art exhibition in this country would make an interesting book. Homer Saint-Gaudens, director of the fine arts department of the Carnegie Institute, related some of his recent experiences upon his arrival in New York and before he continued on his return to Pittsburgh.

He traveled in Europe from London to Venice and from Poland to the Balearic Islands, and he required not only a strong constitution in order to withstand the rigors of travel and the changing climate, but also he had to exercise much diplomacy and tact in order to get certain famous artists to send pictures to the forthcoming show. Of his visit to Zuloaga, whom he considers one of the two most important painters of modern Europe (the other being Anglada), he said:

"Zuloaga lives in Zumaya, a little fishing village set between mountains and sea in that striking Basque country along the north coast of Spain. Entering the town we passed a most discouraging combination of stone California bungalows and New England-like cottages trimmed in blue. But my eye had caught a north light and I said that it was it, and it was.

"First we met the large and cordial wife. Then we met the two large and cordial youngsters—going to a football game were they in their new automobile. Finally entered the 'awful presence' himself. He looks like a successful Haverill shoe manufacturer and was about as cordial as a cake of ice. He launched into a tirade against exhibitions. No, sir, not even when Bénédite had put the Jeu de Paume at his disposal, he would not.

"Dark clouds settled on the blue of our horizon. But like the boy on the burning deck we stood for it. We had lunch. We had cider and Malaga and a native liquor that came from the Mancha or high plains and was ninety-eight plus nine-eighths per cent pure alcohol. A ray of sunlight broke through.

"We were taken to his museum. The Lord was good. I spotted his best painting, an El Greco—I don't like El Greco—and babbled with enthusiasm. He smiled.

"He said that it was the best El Greco in the world—except a better one that he owned and kept in a safe.

"It is a gorgeous and masculine museum, flamboyant in its layout. But right in the midst of all this splendor he has built a chapel where the family holds mass. On one side of this chapel he has placed a Virgin, life size, standing out in the open. She is clad in a black dress of actual cloth. Her marble

Aquatint by H. M. LUQUIENS

In the International Exhibition of Etchings held at the Chicago Art Institute under the auspices of the Chicago Society of Etchers

The subject of this aquatint is the little tropical fish that play in the coral of the Hawaiian shores—in this case the amusing variety called the "Moorish Idol."

face and hands are painted and tinted to resemble life to the very eyelids and tears in the dark eye sockets. She gazes with the most poignant sorrow on the huge crucifix above the altar representing a life-size life-tinted Christ in the utmost agony. Tiny concealed spotlights pick out the figures from the surrounding gloom. The Zuloagas felt that that was both Art and Religion too. But just there my Puritan ancestors got the best of my Celtic ones.

"Then we went into Zuloaga's own studio which is stacked with gorgeous landscapes and nudes, the finest things in Europe to my mind. He says he has not shown them to anyone. He is rich and independent. He is painting for the fun of the thing. When his son wants an automobile he does a portrait. He is fond of his own paintings and he is going to keep them at least till he gets forty or fifty for a stunning show.

"Then I took the 'parole.' With tears in my blue eyes I pleaded that the future of my race depended on its understanding of Art. We had gone as far as we could with dentists and bathtubs. To the bow-wows would be our next step if we could not fertilize the soil of our public so that it might bear the fine flower of Art. It depended, the fate of millions depended, on just such a fertilizer as he.

"Then we had another of those Mancha drinks.

"The ice melted."

Chelsea Ambitions to Become**Greater in Art Than Bond St.**

LONDON—Now that Bond Street has more or less definitely declared its inability to keep an exhibition gallery afloat, Chelsea has determined to get on with its scheme for an extensive system of galleries with a lecture hall, school and restaurant.

Subscribers are to have various privileges in the form of free membership of the various societies which are to develop in connection with the scheme, as well as a free pass to the exhibitions and a discount on purchases. There is every chance of the centre, which requires only a capital of £35,000, being made a good business proposition.

Aberdeen Buys Two Epsteins

LONDON—The Aberdeen Art Gallery, under the guidance of Sir James Murray, has acquired from the Leicester Galleries what are probably the two best works at the Epstein exhibition now being held there. They are the bust of Cunningham Graham, a particularly robust piece of sculpture, and the "Old Pinager," a head in front of which are placed a pair of hands, most expressively, not to say eloquently, modeled.

The Art of the Marionette
AN EXHIBITION
REMO BUFANO

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OBJETS d'ART**

PARIS

NEW YORK

KING TUT IN BRITISH EMPIRE EXHIBITION

Model of His Tomb Made by Architectural Sculptor, Exact as to Scale—£1,000 in Gold Used

LONDON—A specially interesting feature of the British Empire Exhibition at Wembley will be the exact model which has been prepared of the last resting place of Tut-anhk-Amen, at Luxor. So faithfully has this model been carried out (it is exact to scale), that those versed in Egyptology are able to decipher even the smallest hieroglyphics on the garments worn by the monarch.

The model of the tomb has been made by the architectural sculptor, W. Aumontier, from whose hand is the external decoration of the new headquarters of the Westminster Bank in Threadneedle St. It is built in three chambers, each of the exact dimensions of the original and in the anteroom will be found replicas of the golden couches, chests and chariot wheels. The chairs of ebony, and ivory carvings of lions and cows are all as they were found during the excavations. Even the "tailor's dummy" in wood which was carved in representation of Tut-anhk-Amen's figure to save the King the trouble of being fitted for his clothes, will be there; so too will the immense alabaster perfume vases, the footstools and food boxes. The great golden lions that form the royal couch are covered with beaten gold leaf, pulverized from a nugget and applied in small squares.

Should the dissensions between Mr. Howard Carter and the Egyptian government be solved, further additions will be furnished, as fresh discoveries are made with the opening of the third chamber at Luxor. The work of reproduction is being superintended by Mr. Arthur Weigall, who was present at the opening of the tomb at Luxor. Numerous decorative artists, carvers in wood and stone, wheelwrights and carpenters are being employed. Fine gold to the value of £1,000 is being used in preparing the shrine.

—L. G.-S.

American's Gift to French School

PARIS—A gift of 23,000fr. (about \$1,000), given by John Blakewell, an American architect, to the Ecole des Beaux-Arts in honor of Jean Louis Bourgeois, a former student of the school, who died in the World War, was accepted.

PRIMITIVES**17th Century Dutch Masters****MODERN DUTCH ART, ETC.**

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 Peyton Boswell, President;
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 Phone: Bryant-9352
 Cable Address: Gagné

PUBLISHED BY

THE AMERICAN ART NEWS CO.,
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at
 New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to last of June,
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's Fifth Ave and 27th St.
 William E. Einzel 34 East 58th St.
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The Art News 17 Old Burlington St.

Bottom, News Agent 32 Duke St.

PARIS

The Art News Office 26 Rue Jacob

Brentano's 37 Avenue de l'Opera

Vol. XXII.—Mar. 15, 1924—No. 23

ARTS CENTER PLAN

At a meeting of the Board of Estimate and Apportionment on March 6 official approval was given to the plan to set aside four-and-a-half acres of land at the southern end of Central Park at the Seventh Avenue entrance as a site for the proposed group of buildings to be devoted to art and music, thus setting the seal of finality on the municipality's part in this scheme. To carry the plan to fruition it now becomes necessary to have an enabling act passed by the Legislature to permit condemnation proceedings and for private interests to raise the funds to erect the buildings, the city not being able to contribute the estimated cost of \$15,000,000. On the night of March 10 Corporation Counsel Nicholson and Joseph Haag, assistant to the mayor, went to Albany with a draft of the enabling act, which they planned to have introduced in the Legislature on the following day, so that the city officials have lived up to their pledges in carrying the art group project as far as they can under the law.

This action of the Board of Estimate and its sequel, the preparation of the enabling act, brought forward the customary outburst by all followers of the "Save Our Parks" banner. The culmination of this kind of activity took place at a meeting of the opponents of the art group plan held in the Bar Association building on the night of March 11, the one definite outcome of which was the sending of a telegram to Governor Smith asking that legislative action on the bill be withheld until the opponents of the plan could have a hearing in Albany. Alderman Falconer introduced a resolution at a meeting of the Board of Aldermen on the same day which declared it to be the sense of the Board that the proposed plan was not advisable. This resolution going to the Rules Committee.

In the course of his resolution Alderman Falconer referred to the presence of the Metropolitan Museum of Art in Central Park. This opens up a subject that should not be relished by the "Save the Park" advocates. When Robert W. DeForest made his notable gift of what is physically a separate building to the Metropolitan Museum, in which is incorporated the facade of the old Assay Office, the "Save the Park" advocates voiced no objection to this, although it can be called scarcely anything else than an "encroachment" on the sacred precincts of the park. Are we to understand from this that one kind of an encroachment, under proper financial and social auspices, is permissible while another advocated by artists, music lovers

Macbeth Gallery Sells a Sargent



"A MOUNTAIN LAKE—AUSTRIAN TYROL"
By JOHN SINGER SARGENT
Recently sold to a private collector by the Macbeth Gallery.

and Mayor Hylan's administration is not?

It is a pleasure to record that the New York *Herald* has given editorial approval to the art group plan, declaring that the giving of the land by the city for this purpose "should meet with the public's approval."

ART SALES TAX

The lack of intelligence in the government at Washington regarding the effect the art sales tax is having on the art business is plainly revealed through the table of estimated revenue for the calendar year 1925 issued by the Treasury Department on March 6. This showed in parallel columns the estimated revenue under the provision of H. R. 6715 as passed by the House of Representatives and the resulting loss of revenue. Under "Art works" the estimated revenue under the present law was set down as amounting to \$850,000 while in the space in the column showing "loss of revenue" there was a blank.

Now those who have followed, in their daily business in the art world, the financial effect of the art sales tax know to their cost that unless the experience of the last three years is completely reversed within the next few months there will be no such sum accruing to the government as \$850,000 from the art sales tax for the fiscal year 1925, nor anything like that figure. Beginning in 1922 there has been an enormous decrease in the revenue from the art sales tax as compared with the figures for 1921, although the government's treasury statisticians do not appear to have noted the fact. It is to be questioned if this year's art sales tax will net the government more than \$650,000, the difference between this actuality and the government "estimate" of \$850,000 being so great as to arouse wonder as to how much thought is actually being applied to this matter by the officials of the Treasury Department.

Some taxes are to be removed from the schedules on the shallow ground that they are "nuisance" taxes. The art sales tax, toward the removal of which no effort appears to have been made in the House of Representatives, is something much more serious than being a nuisance. It is a grave menace to the art business of the United States, a deterrent to the growth of private collections and those in museums, and what amounts to a definite bar toward the founding of new art institutions for the benefit of the people of our country. Only one way is open to everyone interested in the growth of art and its resulting culture in the United States to have this evil removed. That is for them to write to their Congressmen and Senators asking for the removal of the art sales tax and giving their reasons for so doing. Nothing else will count toward removing the greatest existing menace to the progress of art in America.

Tapestry Thieves Sentenced

PARIS—Charles Prosper and a man named Nouvain, who stole two priceless Gobelin tapestries from the famous historical series in the Palace of Versailles, were found guilty by a jury at Versailles and sentenced to five years imprisonment. The stolen tapestries were recovered. One of them, representing "The Siege of Douai by Louis XIV," had been cut into twelve pieces and otherwise damaged.

A Great Novelist by a Great Artist



"ROBERT LOUIS STEVENSON" *By JOHN SINGER SARGENT*
A greatly admired work at the comprehensive Sargent exhibition being held at the Grand Central Art Galleries, 15 Vanderbilt Avenue, from February 23 to March 22.

D. RIDGWAY KNIGHT,
PAINTER, DIES AT 85

American Who Had Won Honors in This Country and Abroad Succumbs in a Paris Hospital

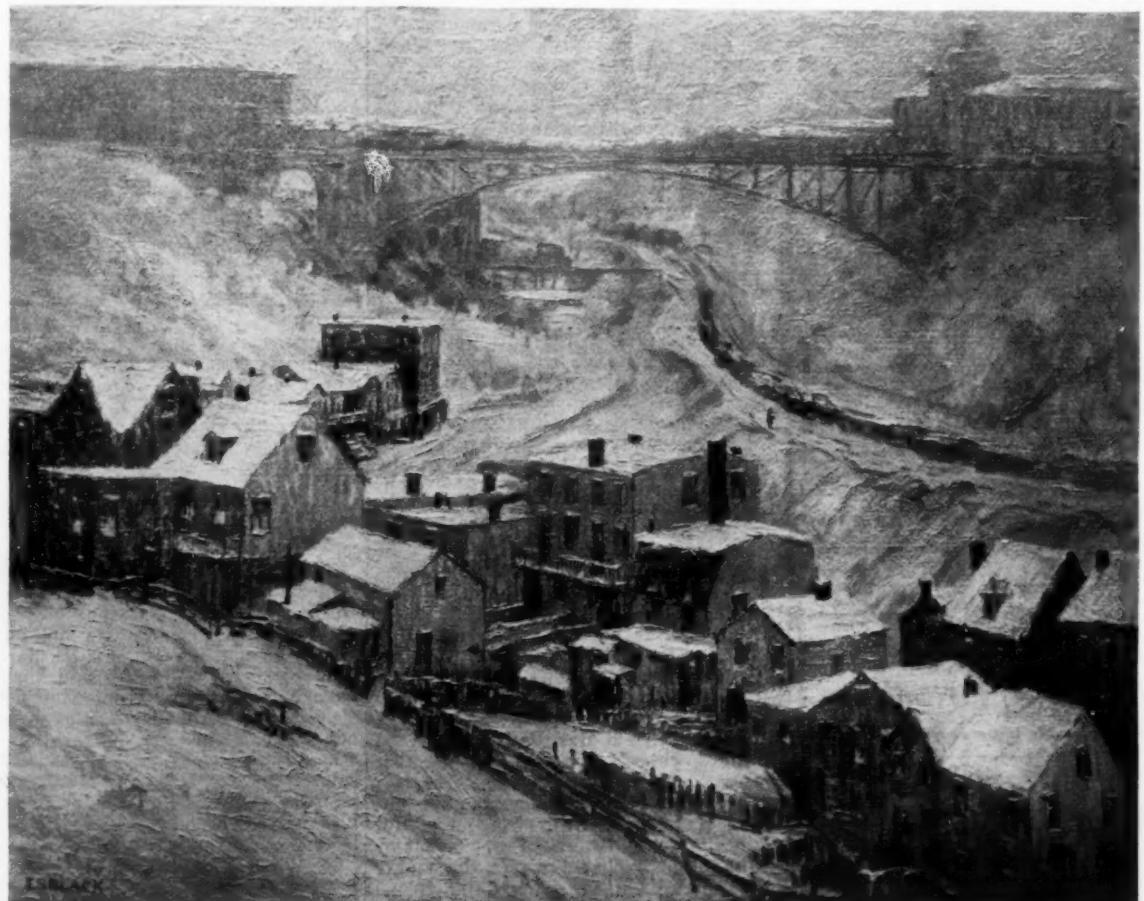
Daniel Ridgway Knight, American painter, and father of Aston Knight, also a painter, died at the American Hospital in Paris, aged eighty-five. Mr. Knight, who had lived in France for more than forty years, had a home at Place de l'Eglise, Poissy Seine-et-Oise, and another at Rolleboise-par-Bonnières.

He was born in Philadelphia, and studied for his profession at the Academy of Fine Arts there before going to the Ecole des Beaux Arts. In Paris he was a pupil of Gleyre and Meissonier. He was a member of the Paris Society of American Painters, an officer of the Legion of Honor, and a Knight of St. Michael of Bavaria.

He was awarded an honorable mention at the Paris Salon, 1884, and a third-class medal at the Salon of 1888; a gold medal at Munich in the same year, a silver medal at the Paris Exposition in 1889, the Legion of Honor in the same year, a medal at the Chicago World's Fair in 1893, a medal of honor at the Pennsylvania Academy in the same year, and a medal at the Antwerp Exposition in 1894. He is represented in the Pennsylvania Academy by "Hailing the Ferry" and in the Brooklyn Museum by "The Shepherdess." He liked principally to paint subjects along the Oise River.

JUAN PEDRO URREA
 Juan Pedro Urrea, painter and former director of the School of Fine Arts in Valencia, died at his home in that city.

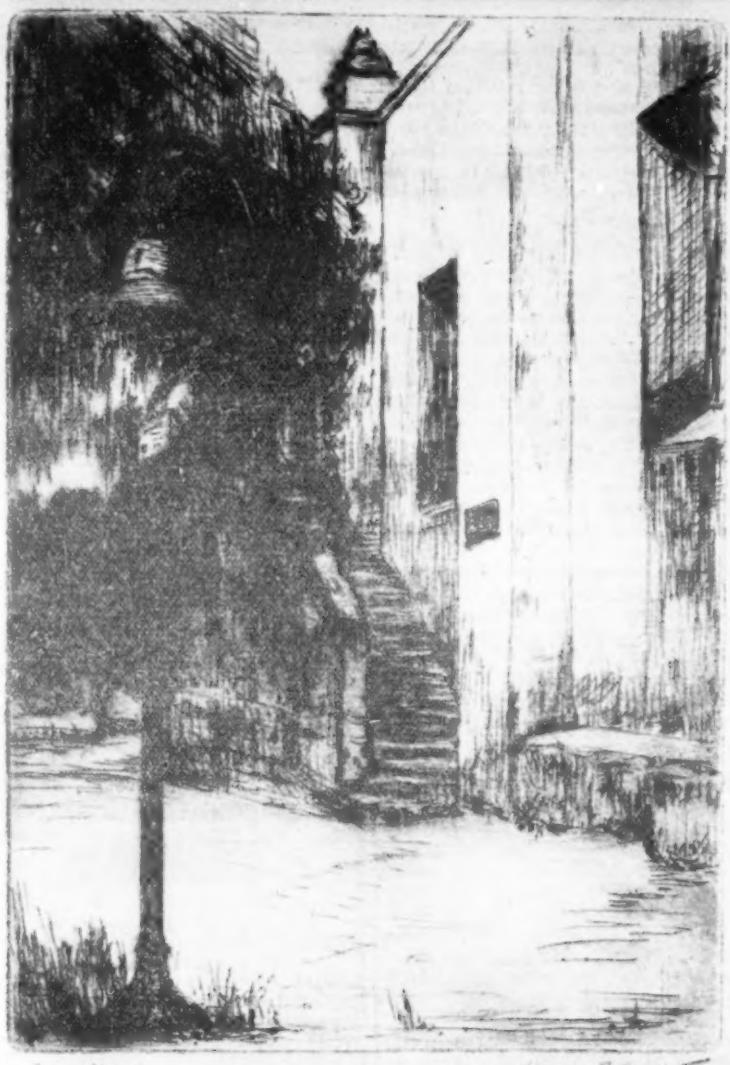
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of colored types in "Sunlight," rather forced in contrast but effective in color. Alice Huger Smith, well known for her typical Southern landscapes, is represented by three water colors, very delicate and sensitive in treatment. Marshes and reeds by winding rivers are her favorite theme.

Ellsworth Woodward, retiring presi-

dent of the League, and director of the Art School in New Orleans, sends a spirited rendering of water color. Somewhat conventional in his use of a dominant blue, his pictures are however admirably consistent and effective against the purity of white mats. Christopher Murphy uses water color effectively in

(Continued on page 9)

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The special exhibition of sculpture at the National Arts Club, which includes ninety-three works by fifty-seven sculptors, is by all odds the most interesting show this club has held in a long time and has a stimulating effect not often made by the displays in the club gallery. Catholicity appears to have been the guiding rule of the committee, for in addition to the acknowledged leading men and women in our native sculpture many others less well known have been included in the show plainly on the merit of their work rather than for the importance of their names.

In the first division of represented sculptors must be included Herbert Adams with four examples; Robert I. Aitken with two; Chester Beach with one; Stirling Calder with two, including his beautiful and original "Naiad With Mask"; Abastenia St. L. Eberle with her "Playing Dolls" and the inimitable "Stray Cat"; Daniel C. French whose head of Edgar Allan Poe is always a delight to see; Emil Fuchs with two figures; C. Paul Jennewein, whose "Comedy" is his happiest achievement among his three works; Augustus Lukeman with "Memories"; Georg J. Lober with his familiar "Eve" and head of Frank Bacon; Edmond Quinn with two portrait figures and "On the Summit," a girl in bronze; F. G. R. Roth with his "Highland Bull"; and Lindsey Morris Sterling, A. A. Weinman and Mahon Young.

It is for their qualities of imagination and charm that the "Aspiration" of Bonnie MacLeary, the "Pan" of Grace Horton Raynor, the "Running Diana" of Henry Herring, the "Oriente" of Ernest Wise Keyser, and the "Allegra" by Ettore Cadorin have been selected, just as it is for the suggestion of power that "Roaring Lion" by Nelson P. Bickford is in this assemblage. Humor shows its face only once, in the witty caricature of prevailing feminine modes, and the "silhouette" of the hour in Ethel Myers' colored statuette called "Spring—1924," the shrewd observation of which was awarded by its being the first work sold at the show. The exhibition will continue until March 29.

Eddy's Landscapes at Babcock's

Through most of the fourteen paintings by Henry S. Eddy hung in the first room in the Babcock Galleries there is a note of enthusiasm and freshness reflected in his very varied compositions, in his approach to his subjects, in his animated color schemes and, best of all, his reaction to nuances of atmosphere.

Subject, color and atmosphere as Eddy combines them are at their best in the lovely spring scene in Westfield, the "Church in Our Town," and in the more vigorous, but equally charming "Late Afternoon" with its positive notes of red and green in the two houses between which is a glimpse of a summer sea. His "Shadows" of trees across the fronts of houses of a suburban street are also effectively painted with that lifted note observable in his work this year which strikes a graver tone in the somewhat austere view of the desolate shooting country of his "Winter in South Carolina."

He is quite at home in such "long-shore pictures" as "The Lumber Schooner" and the "Nancy B." but even in these there is a robust painting and a resonance of color that reflect the impulse of the enthusiasm found everywhere else in this show, which will continue through March 22.

Wolfe Club Members Exhibit

The members of the Catharine Lorillard Wolfe Club are holding their annual exhibition in the parish house of Grace Church, 802 Broadway, until April 6. The landscape prize was given to M. D. Hitchcock for "After the Rain," the portrait prize to a head of a woman by S. C. Sweeney, and the sculpture prize to a fountain designed by Hazel Holloway. Honorable mentions were be-

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stowed upon an allegorical decoration, "Joy," by Amy Stevenson, a still-life of grapes and old brass by Martha Simkins, and a small landscape, "A Wet Day," by Nellie Ozanne.

Agnes Swezey is represented by an interesting group of small sketches, broadly handled, including "The Plum Tree." I. Maynard Curtis, by a landscape with copper earth tones and Alta West Salisbury by a colorful presentation of a blue inlet on an autumn day. Evelyn Enola Rockwell sends the best portrait of the show in the presentation of Miss Elizabeth Rockwell. Other works are by Louise G. Smith, Julie Sturberg, R. L. Mulroney, Ellen Ravencroft, Margaret Huntington, F. L. Livingston, Josephine Nivison, Josephine Barnard, Verona Kiraly, Ethel H. Hamilton, Anna G. Morse, Mattie Bishop, M. L. Pike and Eleanor Crownfield.

Brooklyn Miniaturists Exhibit

The Brooklyn Society of Miniature Painters is holding its sixth annual exhibition at the Hotel Bossert, Brooklyn, until March 31. One of the most delightful in color is Alexandrina R. Harris' portrait, "My Grandmother" in lavender dress and black shawl.

A profile by May Fairchild, "Mrs. G. F. B.," fulfills the strict exactations of the medium and maintains a life-like quality. A little bolder in color and aiming more at vivacity of expression is Bertha Coolidge's portrait of a lady in orange on a black sofa. Christable Cerymser's portrait of a little boy, "Robert Hitch," expresses quite appealingly the shyness of childhood.

Edith Sawyer's "Portrait Study," a lady in gray cloak with a yellow lining, is lovely in arrangement and subtlety of color. Clifford Adams sends two "caprices" executed with the utmost broadness, setting aside all time-honored detail and refinements.

There are miniatures of flowers by Mary R. Kenwood, Mary McLain, Mary McMillan, and E. Madeline Shiff, and other subjects by A. Margarette Archambault, Rosina C. Boardman, Sarah Y. McF. Boyle, Hallie Worthington Chambers, May Austin Claus, Birgitta Moran Farmer, Jeanne Payne Johnson, Grace Keeler, Elizabeth A. M. Knowles, Theodora Larsh, Nicholas S. Macsoud, Violet Thompson Smith, Ida M. Wilde, Pauline B. Williams and Eva Hatfield Young.

George A. Pickens Prints

George A. Pickens has a group of recent etchings and dry-points at the New York Public Library, 121 East 58th St., until March 31. Many of these are small and some of the smallest are the biggest in feeling. For instance, "From the Battery," which is about 5x3 inches, suggests the impressive height of the buildings at which he is looking beyond a rushing elevated train just as convincingly as though the plate were many times the size. There are also "Westchester" and "Valhalla Hills," which are small and yet seem to have ample room for depicting distant stretches of rolling country.

"The Chair" is light in touch, full of real "etcher quality" and well arranged, with the vision directed mainly toward the floor. A drypoint of a mill with a single towering smokestack is the most striking in its combination of dark and light values with few gradations between. It is incisively done and the lines are kept fine and clear.

Prints by Six Masters

The Junior League, No. 6 East 45th St., has arranged an exhibition of prints by Goya, Daumier, Gavarni, Toulouse-Lautrec, Picasso and Matisse.

Goya is well represented by examples from three of his most famous series, "Los Caprichos," "La Tauromaquia" and "Los Proverbios." In contrast to his symbolical satires are the most literal gibes of Daumier, who ranges from a bitter indictment of French lawyers in "Le Ventre Législatif" to an amusing comment on the couple whose journey to the country in spring ended in watching the rain outside the window.

There are three lithographs in Gavarni's "Carnaval" series, and Toulouse-Lautrec is seen quite comprehensively with posters in color and portraits of Jane Avril, May Belfort, Yvette Guilbert, Aristide Bruant and others equally

famous. From his firey, swirling line it is quite a step to the coolly considered quality of the figure subjects of Picasso and Matisse. The latter is represented by some of his most recent lithographs, "Tête de Femme" and "La Robe d'Orangie."

Combined Show by Art Schools

Eight art schools of New York are represented in an exhibition of sculpture, paintings and drawings at the Sculptors' Gallery lasting through March 25. The School of Fine Arts, Buffalo, is the only one outside of New York City that is represented. The other local schools are the Beaux Arts Institute, the Art Students' League, the National Academy of Design, New York School of Fine and Applied Arts, New York School of Design for Women, School of American Sculpture, and the Greenwich House Pottery.

The 100 exhibits, arranged by schools so far as possible, are in every case the selection of the instructors as the best in each class. Among the exhibits, a portrait of a woman by F. R. McCreery, a nude by Helen Szold, and a profile of an elderly man by Mack Slotnick step a little beyond the typical student work. In the decorative arts the results are naturally less amateurish than in the more difficult branches.

The sculptures seem to have accomplished more in the creative line than the paintings. Among them is a bas-relief by Austin Meeklin, a small seated figure by James Mossman and other works by Hester Bancroft, Marion Walton, John Frew, Ruth Van Cleve, Mabel F. Smith, B. L. Huntington, Gene Schoonmaker and Jeannette Ramson.

Etchings of Children

Margery Ryerson is showing a group of etchings at the Shop of Florentine Art, Madison Ave. between 66th and 67th Sts., until March 22. Miss Ryerson is very successful with her prints of children and not the least part of the interest of her plates is the effects she gets by very simple and direct means. She depends almost entirely on line and for this reason her plates have lightness and movement rather than the volume of method which aims at mass and the contrast of light and shadow.

On the other hand her prints are by no means flat but the figures seem to be enveloped in air. There are several pictures of mothers and babies, a laughing child, a very flat "Johnny," and "Dressing Mary-Joe," an event which is full of assertive action on the part of a protesting child. The group consisting of a mother and two children is circumscribed by an oval line which embraces all three. The portrayal of a baby swinging which is almost breath-taking.

Pen and Brush Shows Crafts

At the Pen and Brush, 16 East 10th St., there is an exhibition of crafts, etchings, wood-blocks prints, drawings, etc., which is open to the public until April 5.

There are decorative drawings by Elizabeth Curtis and Florence Choate, etchings by Dorothy Bayard and Elizabeth Elmore, cover designs by Margaret Larned, wood blocks by Emily Nichols Hatch and Josephine N. Thompson, and drawings by Harriet Titlow, Susan Ricker Knox and Gladys Brannigan. Monotypes are by Caroline Pitkin, silhouettes by Sarah Cowan, weaving by Miss De Capdevilla, batiks by Russell Lindsay, and articles from the Snow-Abbott looms by Edith H. Snow and Beatrice Vail Abbott. Pottery is by Miss Doull, Mary Allison, Katherine Heyward and Anna G. Morse.

Robert Hamilton's Paintings

Robert Hamilton is showing in the Babcock Galleries to March 22 some of his landscapes and a single portrait. The portrait is a definite piece of realism scarcely to be expected of a man whose moods incline more to such tonal schemes as his "Berkshire Lake" or the generally vague outlines of most of his compositions. Something of the quality which is so markedly felt in the head of his "Mrs. Lynch" is to be felt in the refreshingly definite view of "Chester Valley, Mass." that is equally positive in its statements of form, color and atmosphere.

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SOUTHERN ARTISTS SHOW IN SAVANNAH

(Concluded from page 8)

his study of roses. The miniatures of Lucy Stanton indicate a long background of careful study which culminates in its concentration on a small scale. Her portraits have definite human significance and are free from the pretty and vacant finish that too often characterize the miniature. A "Portrait of an Old Lady" by Alice J. Collins has true distinction. Four pictures by Alice Worthington Ball are most effectively grouped. Painted with palette knife, the technique is rather more mannered than significant, but consistent in its directness.

About fifty pictures have been selected from the present exhibition to tour the South during the present season.

At the annual meeting of the league it was decided that the exhibition for 1925 is to be held in Atlanta. J. Carroll Payne, Atlanta, was elected president; Virginia Wooley, Atlanta, secretary and treasurer; Florence McIntyre, Memphis, first vice president, and James Chillman, Houston, second vice president.

—E. C. C.

PARIS

The tendency of all great cities to develop in a westerly direction inevitably causes a sort of divergence of the center from its axis. The center of Paris for many centuries was the Ile de la Cite, upon which stand Notre Dame and the Palais de Justice, the former palace of the kings of France. The building of the Louvre was the first step towards the west. Under Louis XIII the Marais—in which was situated the Place des Vosges, that fine old square which has come down to us an almost perfect relic of the town planning of that day—was the most elegant quarter of Paris, and it is well known that the splendid Hotel Carnavalet which today is far from the center of things, was once the residence of Madame de Sévigné. Little by little the center of the world of fashion moves towards the west until at the end of the XVIIIth century and under the Empire the Palais Royal became the rallying place of the elegant, after which it was the turn of the Opera and the Place Vendôme.

When the first picture dealers opened their shutters about the middle of the last century, the rue Laffitte was the real center of Parisian life and the Boulevard its principal artery. It was in the rue Laffitte that Durand-Ruel began business, and Sedelmeyer settled in the rue Larocheoucaud. This movement towards the west continued slowly but surely, and new dealers took up their quarters around the Madeleine. Here there was a bifurcation, some dealers showing a preference for the Faubourg St. Honoré—which seems in particular to be favoured by the antiquarians—and the others exhibiting a greater partiality for the Boulevard Malesherbes and the rue La Boëtie which are the haunts of dealers in modern pictures. The two currents unite again at St. Philippe du Roule only to separate once more, the one to continue its way along the Faubourg St. Honoré and the Avenue Friedland, and the other to branch off along the Avenue d'Antin and the Champs Elysées, both converging at the Etoile.

It is probable that M. Durand-Ruel senior would have been greatly astonished if he had been told that one day his gallery would be found within a stone's-throw of the Etoile, and that this quarter would become a center of galleries and dealers. Nevertheless, this is what we shall see taking place in the very near future. The completion of the Boulevard Haussmann, which is now going forward, having condemned to destruction the building in which the Durand-Ruel Gallery was situated, the latter is to be transferred to the Avenue Friedland. There it will be surrounded by galleries already prosperous, among which are the Balzac Gallery—whose specialty is old masters and modern pictures—and the gallery of Messrs. Kalebjian Frères, specialists in works of art of high antiquity. The house that the latter have recently opened at No. 21 rue Balzac to put on view their treasures is a real museum which ought to be visited not only by collectors, but by all lovers of art.

Without attempting to give even an abridged inventory of this collection, I should like to give a little space to a few of the exhibits that particularly arrested my attention. The rooms on the ground floor are reserved for antique sculpture, and contain some remarkable specimens of Egyptian and Greek art, in addition

to some specimens of Oriental art, among which are to be found examples of sculpture—Buddhist, Chinese, Khmers, Siamese and Burmese—of very great interest. Mediaeval art is also represented here by some rare pieces of sculpture, the most important of which, as well as the most beautiful, is a big stone figure of the Burgundy School of the XIVth century representing Saint Claire. This superb sculpture is absolutely intact and of a perfect purity of style, and was certainly the work of a master. A very fine Greek torso in marble of the IVth century B. C. is also worthy of remark, but it is rather the great number of *objets d'art* chosen with exquisite taste which constitute the particular interest of this collection. Among the last-named is a cabinet full of Egyptian bronzes, once forming part of the collection of Dr. Fouquet of Cairo which in itself constitutes a valuable contribution to the study of the representation of animals in art. Coptic paintings and embroideries, Chinese paintings, Persian illuminated manuscripts, potteries, glass work, jewels, ivories, statuettes, embroideries and many other precious things complete the collection of Messrs. Kalebjian and give it the spirit of a real museum in which may be found in résumé almost all the forms of the art of antiquity.

An important and very famous collection of furniture and *objets d'art* of the XIVth and XVth centuries, including a few fine tapestries and some stained-glass windows, brought together by an amateur with a cult for Gothic art, the late M. Delanois, who literally lived in this passion for old furniture, has been acquired by the firm of Jansen and exhibited in their *salons* in the rue Royale. I learn that this collection has just been taken over to America, where it will be exhibited this spring.

The sales have begun again at the Hôtel Drouot, and succeed each other without interruption. Generally speaking, the prices obtained do not seem to indicate a drop, indeed the contrary is rather the case. It is too soon to give exact details with regard to the big sales of the season which will be taking place after Easter. However, one important collection of Chinese *objets d'art* may be mentioned, that of Dr. Walther, comprising jades, agates and crystals of the period of Ming Tsing, in addition to many rare and valuable ceramics of the time of Ming, Kanghi, Yung Ching and Kienlong. These will be put up to auction by M. Henri Baudoin at the beginning of March.

—H. S. C.

DRESDEN

The restrictions which are necessary to balance the budget of Germany are gradually progressing in the art department. After the recent blow to Munich's Academy professors, who were released with small pensions, a number of well-known directors and custodians in Dresden have also been put on the retired list. Among them are Geheimrat Lehrs, of the print room; Professor Sponsel, of the Grüne Gewölbe, and the director of the modern section of the Municipal Museum, Dr. P. F. Schmidt. For economy's sake these posts will be left vacant, a fact that will of course largely impair Dresden's artistic activity. Protests have arisen. It is impossible to apply the same stereotyped measures to art institutions as to various other offices, considering that the efficiency of the former is entirely based on a personality, whose special and individual capacities are indispensable.

BUENOS AIRES

Large crowds attended the thirteenth annual salon of the Argentine Commission of Fine Arts. While not a few of the better known artists were not represented there were many works by younger men of promise and the general tone of the show is higher than last year's. "The Sun of April" by Barnareggi, which was awarded first prize, depicts an orange grove on the borders of the Mediterranean. "The Jardin" of Cupertino del Campo, the "Fin de una Jornada" by Pedone, the equine study, "En la Loma," by Cordivola, and an autumn scene by Carlos de la Torre are outstanding works.

The picture which one critic calls the keynote to the salon is Lopez Naguil's decorative panel for the chapel of Santa Lucia. The drawing and pose of the saint are perfect, her groping, imploring hands stretched out toward the cross admirably rendered, as is also the peculiar rose glow reflected on the drapery, while the blue background accentuated the slimmess of the figure. Other painters represented are Bermudez, the Northern artist; Larco, and Requena Escalada, the latter represented by "Enigma," a study of a gossipy, superstitious woman.

LONDON

Everyone is talking of the remarkable success which has attended the "thirty guinea" venture at the Beaux Arts Gallery in Bruton Place, where Major Lessore is selling works by Academicians and others at this modest sum—and sometimes below it. There is no doubt that plenty of people, who have never dreamt of picture-buying before, have been allured by the novelty of knowing exactly what they are to be charged, without having to make shamefaced inquiries, and that others have been attracted by the prospect of a mild speculative gamble in the works of men of name and distinction. It has been a clever idea to dare to combine in one and the same show academic and modernist work and to show under one roof examples of Augustus John (you can get an example for as little as fifteen guineas), Spencer Watson, Anning Bell, John Collier, Paul Nash, and Orpen. It is difficult to estimate in what direction the idea will develop, but at present the level of work available at this price is good. Possibly before long it may mean that only the unsaleable accumulations of the studio are brought out, but it will be regrettable if this eventuates. This is the second show of the kind that Major Lessore has held.

There are several exhibitions of interest coming along. One is the Gauguin show which is to follow on the Van Gogh success at the Leicester Galleries. Another is the exhibition at the Tate Gallery of the collection made by the Scottish shipowner, William Burrell, who has lately brought to London his examples by Monticelli, Degas, Maris, Manet and Daumier—to say nothing of the animal studies by that consummate artist Crawhall, who figures too little in our public collections and who is deserving of greater recognition than has yet been generally accorded him. The greater number of the hundred works which are to be shown are by French and Dutch masters.

At the Greatorox Gallery, Grafton St., are being shown a number of the latest Greatorox publications in etching and drypoint. Among these the bird studies by Winifred Austen are particularly accomplished.

It would be unfair to this artist to insist on her kinship with the Japanese, for she is far from allowing his influence to swamp her own original methods. But at least she has the same fine feeling, not alone for significant line, but also for the texture and quality of plumage. Charles W. Cain is represented by a number of studies made on the Tigris, in which by an apparently simple contrast of light and shade he manages to convey convincingly the peculiar dazzling quality of sunshine and the sparkling clarity of atmosphere in the East. The architectural drawings by H. G. Warlow justify their inclusion in the Greatorox Gallery.

Randolph Schwabe is holding a show at one of our smaller galleries and demonstrating thereby what a distinction of draftsmanship is his. He combines his mastery of line with a rare care for beautiful composition, uncomplicated by superfluous detail and content with a simplicity of representation which makes for satisfaction. He reveals new qualities in the objects and themes with which he deals.

The Print Collectors' Club has been holding a demonstration of wood cutting and wood engraving, in recognition of the return to favor of these processes as a reaction against colored illustration, such as has been commonly used. The fact that William Morris engraved his own blocks served to some extent to stimulate other artists (among them Ricketts and Shannon), to follow the same plan with the result that modern cutting and engraving has made undeniable progress since the latter part of the XIXth century.

How many folk are aware that the famous Landseer lions in Trafalgar Square are not at all the same beasts that the artist intended them to be? His first models were of lions resting their heads on their paws, fast asleep. But according to a correspondent to *The Star*, it was contended that Nelson, whose monument dominates the Square, would never have allowed the British lion to take a nap, or rather to be caught napping, and so the original moulds were destroyed and new ones, showing the animal very alert and wide-eyed, were carried out in their place.

I see that the Worcester Museum has bought Mr. Roger Fry's "The Blue Bowl." It is to be hoped that other public institutions will show their spicacity by following in Worcester's footsteps.

Hitherto it has been contrary to regulations for the National Portrait Gallery to accept the portrait of any notability who has not been dead at least ten years. An exception has been made in the case of John Collier's portrait of Dr. John Clifford, the Baptist minister recently deceased, whose features are being relined from a picture painted by the artist some years ago as a presentation work. The expenses are being met by a fund to which Lloyd George, Lord Haldane and Lord Parham are contributing. It is greatly to be hoped that the precedent thus established will be followed in future similar cases.

—L. G. S.

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NEW YORK

BERLIN

The Academy of Fine Arts has arranged a memorial exhibition of the works of Bernt Grönvold, the Norwegian artist, who recently died in Berlin, where he had resided for several decades. This exhibition reflects the cultured personality and refined taste of the artist. That he rarely attempted a larger work was perhaps due to his fine independence of judgment and deep connoisseurship.

In honor of the seventieth birthday of the painter Curt Herrmann the National Gallery in Berlin has arranged a large and comprehensive show of his works dating from about 1885 up to the present time. He started as a pupil of Steffek in Berlin, and came later in Munich under the influence of Lenbach. When Seurat and Signac in France proclaimed the supremacy of the pure, unmelted color C. Herrmann became an ardent follower of these doctrines and it was then that he found himself. An excellent and cultured taste helped him in his endeavor to render canvases of great luminosity and splendor. In water colors of the last years this apostle of Neo-Impressionism has found the culminating point of his development.

An exhibition of animal paintings was held in the Künstlerhaus in Berlin. Among these artists is no revolutionary or iconoclast. The racing pictures by Rud and those by Otto Dill are fine. H. von Zügel's cow and sheep pictures, a cow picture by Feyerabend, a fine Liebermann, one of Dettmann's charming duck canvases, Harold Bengen's "Resting Calf" and a series of etchings by Jacobson, and a number of animal sculptures, especially bronzes, round out the show.

It was in 1922 when the Reichskunstwart (i. e., adviser of the Reich in art matters), Dr. Redslob, founded an organization for the promotion and preservation of German crafts, which united all those societies and guilds intending to cultivate the cultural properties of the nation. This organization combines at present about 2,000,000 members and has shown the results of its activity at different occasions and in different towns. An exhibition, which in every respect is more comprehensive and important than the previous, is now being held in the Arts and Crafts School of Berlin. The bulk consists of ceramics. Added to this is a show of weaving, especially blue calico.

Doubtless there is esthetic significance

in the well-balanced lines, cubes and geometrical forms produced by the Hungarian artist Moholy Nagy in the Sturm exhibition. The question arises, whether it is not a greater task to fill these forms, which do not convey to the beholder any objective, with life and impressiveness, than it is to use the ordinary and well-known forms of reality.

—F. T.

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James P. Silo, Auctioneer

ROCHESTER

The Memorial Art Gallery has recently opened an exhibition of landscapes and portrait studies by Allen Tucker; landscapes, still-life and interior subjects by Samuel Halpert; *The Dial Folio* of "Living Art," and Violet Oakley's portfolio, "The Holy Experiment," of reproductions of her mural decorations in the State Capitol of Pennsylvania. These exhibitions will continue through March.

Mr. Tucker and Mr. Halpert are in the forefront of those contemporaries who are working for a more adequate mode of expression for modern art. Mr. Halpert, although conspicuously identified with the Secessionist groups in New York and a follower of Cézanne in the new structural use of color, has taken of the strength and vigor of the new movement without going to its extremes of distortions. His landscapes undulate and lie heavy with the flow and weight of his color, and objects take on actuality and physical presence in his still-life groups. With all his care for the bigger essentials of a scene, there is never a disregard for the distinguishing qualities of the materials of his subjects. A house-front, a grassy slope in sunlight or a street which lies flat and drawn out between the lines of its building fronts, in such canvases as "Madison Square," "The Picnic," and "Landscape—Eddyville" have those characterizing properties which his telling use of color bestows.

Allen Tucker looks upon a landscape as a pattern of light and shade, with masses of transparent blues offset against glowing yellows and fields of dilating broken color. With his definitely impressionistic method he combines a decorative sense which simplifies forms and works for solidity of mass. "Toward the Hills" is a climbing, rambling composition which proceeds from a sunlit foreground of green slopes accented by the dark of trees in shadow, to the blue mass of a wooded hill.

The Dial Folio has brought to Rochester a collection of reproductions of representative works by many of the great leaders of today who can rarely be seen outside of the largest international art centers. Picasso, Matisse, Maillol, Signac, Marie Laurencin, Bonnard, Demuth, Marin, Chagall, Vlaminck, Lachaise, Boardman Robinson, Duncan Grant and Archipenko, in strongly characteristic examples, make the folio comprehensive of the several varying phases among the Post-Impressionists. Excellently reproduced by the Ganymede Press of Germany, these plates have the actual quality of surface of their originals. *The Dial* has done a great service for Modern Art by giving it this dignity of presentation.

DETROIT

In the 119th annual exhibition of the Pennsylvania Academy Helen Ely Richardson exhibits a portrait, "My Father," and Sophia Victor shows "The White Tower."

The Detroit Institute of Arts has recently made over the director's office on the first floor into a textile exhibition room. The first use made of it is a showing of laces lent by Edith Rockefeller McCormick, of Chicago. This beautiful collection enables one to study the development of lacemaking through five centuries.

The Institute has recently acquired a portrait sketch by Duveneck, probably of J. Frank Currier, one of the American artist's Munich associates.

During March the Society of Arts and Crafts exhibits silver by Georg Jensen, the Danish silversmith. On view at the same time is jewelry by Reginald Pearce and Frank Gardner Hale, both of Boston.

Committees for the spring exhibition of work by Detroit craftsmen were appointed recently by Robert Tempest, chairman.

—Marion Holden.

NATIONAL EXHIBITION CALENDAR

BALTIMORE—Baltimore Water Color Club, March 12-April 9.

BOSTON—Members' exhibition, Boston Art Club, May 14; exhibition at the club by Copley Society, Feb. 27-March 22.

BUFFALO—Second annual show, Buffalo Salon of Independent Artists, April 3-25.

CHARLESTON, S. C.—Annual exhibition of the Carolina Art Association, March; address T. R. Waring, Secretary.

CHICAGO—First annual exhibition of the Chicago Society of Artists (open to members only) to be held for two weeks in the galleries of Marshall Field & Co., opening March 24.

CHICAGO—Fourth International Exhibition of water colors, also paintings by Leon Gaspard, Art Institute, March 20-April 22.

CINCINNATI—Thirty-first annual exhibition of American art, May 26-July 31; address Cincinnati Art Museum.

CLEVELAND—Annual exhibition of Cleveland Artists and Craftsmen, Cleveland Museum of Art, opening April 30.

DETROIT—Selected paintings by American artists, April 15-May 30, at Institute of Arts.

FORT WORTH—Fourteenth annual exhibition of paintings by Texas artists, March 25-April 19; address Mrs. Charles Scheuer, Carnegie Public Library.

HARTFORD—Fourteenth annual exhibition of the Connecticut Academy of Fine Arts; oil paintings and sculpture, April; address Box 298, Hartford, Conn.

INDIANAPOLIS—Annual show by Indiana artists, March.

LOS ANGELES—International Print Makers' Exposition, under auspices of the Print Makers' Society of California, opening March 5.

MILWAUKEE—Twelfth annual exhibition of Wisconsin painters and sculptors, April or May; address Gustave Moeller, 737 36th St.

PROVIDENCE

At the Rhode Island School of Design a group of Canadian artists, especially of Toronto and Montreal, are showing collectively thirty-eight paintings, including landscapes and portraits. The exhibition is in a spirited modern style revealing it would seem a Russian influence. The landscapes betray a tendency toward rugged simplicity on the one hand or, strangely enough, toward intricate patterns freely rendered on the other. The portraits are remarkably expressive and posed with a refreshing absence of conventionality. As the display is a rotary one which has been frequently reviewed there is no need to another review here. The artists represented are Frank Carmichael, F. H. Varley, Lawren Harris, A. Y. Jackson, Arthur Lismer, W. J. Wood, J. E. H. MacDonald, Emily Coonan, E. Holgate, R. S. Newton and Lillian Torrance Newton.

At the Tilden-Thurber Gallery an exhibition of paintings is now on including works by Corot, Inness, John J. Enneking, William Keith, Blakelock, Charles H. Davis, Bruce Crane, J. Francis Murphy, John Sharman and others. The display affords a welcome opportunity for comparison of the work of the earlier modern masters with that of contemporaries such as Davis and Crane.

The Providence Art Club opened this week its forty-fifth annual exhibition of paintings and sculpture, of which a review will appear next week. The club's annual costume party this year was called the "Enchanted Kingdom." Members as usual completely transformed the gallery. The entire east wall was painted by Frank C. Mathewson to represent a garden of "Alice in Wonderland" flowers. The south wall resembled a pirate den, and the long west wall afforded a glimpse of the ocean and several wonderful Viking ships. Wilfred Duphing and Percy A. Albee created these scenes.

—W. Alden Brown.

BALTIMORE

The twenty-eighth annual exhibition of the Baltimore Water Color Club opened at the Peabody Gallery on March 12. Among the contributors are Max Wieczorek, Charles Hopkinson, H. H. Breckenridge, Reynolds Beal, W. L. Palmer, Edward Dufner, Ercole Cartotto, Yarnall Abbott, Anders Johansen, Wayman Adams, Alethea H. Platt, F. W. Howell, Anna Fisher, Elizabeth S. L. Jackson and Mary N. MacCord.

At the Baltimore Museum of Art are exhibitions of the work of the Print Makers Society of California under the auspices of the Handicraft Club; of miniatures by Alyn Williams; of sculpture in miniature by Louis Rosenthal; and of paintings by Daniel Garber, Jonas Lie and Frederick J. Waugh. The museum is also conducting a series of public lectures on drawing, sculpture and miniatures by Lorado Taft, Mrs. Albert Sterner and Alyn Williams.

The permanent collection of the Baltimore Museum has been increased during the past year by the following accessions: a water color by William Blake, sketches by Fortuny, Michette and Bellanger, "Brooding Silence" by John F. Carlson, "Cupid and Gazelle," bronze, by C. Paul Jennewein; and a number of mezzotints, pieces of porcelain and wood carving. The Museum has inaugurated the policy of sending out to neighboring territory exhibits of photo-mezzotints of famous paintings, and in some cases groups of pictures, to be shown in schools and reading rooms.

An exhibition of Whistler etchings from the Lucas collection is at the Maryland Institute.

Miniatures in wax by Ethel F. Mundy, and paintings by Lillian Giffen are shown at the Bendann Galleries and the Arundell Club, respectively.—L. C. Everard.

MILWAUKEE

Etchings by Childe Hassam, in which he sets forth many a feature of old New England house, street or portico; flower panels by Marie Thater, and hooked rugs in which Dorothea Storey renews the quaintnesses of the Bayeaux tapestry are among the exhibits at the Art Institute galleries.

Henry Turner Bailey has a show that he calls leaves from his travel notebook. They are colorful sketches.

The Wisconsin galleries on the ground floor hold exhibitions by Mrs. Christine Doerfler and Mrs. H. A. Benfelt. Mrs. Doerfler is showing flowers, brilliant in color and with much airiness in treatment of form and texture. Mrs. Benfelt's show is of landscapes.

The exhibition of Italian needlework, sent over from Florence by Miss Georgiana Sheldon, formerly of Madison, is proving highly interesting to Milwaukee women.

Three hundred boys and girls ranging from five to seventeen years old, students of grade and high schools of Milwaukee, have been attending the free art classes offered by the Layton School of Art on Saturdays. There is always a waiting list for these classes as the school will accept only as many as it can comfortably take care of and supply with drawing boards and chairs.

Attendance, although voluntary, is remarkably regular, because the children know there are others who are waiting to fill their places if they are absent too much.

The Layton School of Art, a non-profit-making and non-endowed institution, offers these free classes to supplement the art work of the public schools and to give the children a chance for a somewhat freer expression than is possible in the public schools. The teaching of these classes is under the supervision of Charlotte R. Partridge, director of the school and curator of the gallery.

ST. LOUIS

Paintings and drawings by Nino Ronchi are shown at the St. Louis Artists' Guild. He is a young Italian painter who went through the World War and who has recently come to St. Louis. His work, while modernistic, is notable for the clean, clear color employed and the evident academic knowledge back of the technique. The exhibit includes forty-nine paintings and thirty-nine drawings. Among the paintings are small landscapes, purely representational paintings, like bird notes in a great symphony. The pictures of abstract theme are more clearly defined by likening them to Thomas Wilfred's color organ, "the clavilux," than in any other way.

The Shortridge Gallery had on view until March 15 its annual exhibit of fifty paintings by twenty-five American artists. The announcement card of the display carried an attractive reproduction of a photograph of the gallery, recently opened at 4418 Washington Blvd.

The Noonan-Korian Galleries have been showing paintings by Lillian Gent, who is especially noted for her paintings of nudes in sunlight.

The Town Club's exhibit of the drawings and paintings by Gisella Loeffler will be followed in April by a group of paintings by Takuma Kajiwara.

The St. Louis Art League showed recently a varied collection of arts and crafts designed and executed under the direction of Arthur Zeller, assembled by invitation of the league to emphasize the practical character of work in the branches of industrial and decorative arts.

Cornelia F. Maury has three etchings in the annual exhibition of the Southern States Art League, Telfair Academy, Savannah. Etchings by Miss Maury are on display with the exhibition of etchings by St. Louis artists recently installed in the Public Library. One of these, "Baby in High Chair," has been sold.

Kathryn E. Cherry sold ten pictures from her recent exhibition of fifty-six paintings under the auspices of the Woman's Club and Art Association at Quincy, Ill. From Quincy the remainder of the collection went to Cape Girardeau, Mo., to be shown at the Normal School. Two paintings from the collection were sold in the Missouri town.

Oscar Thalinger, registrar of the City Art Museum, is holding his first one-man show in the art room of the Public Library. Fourteen canvases of varied subjects are shown. Landscapes predominate, but they are harmonies of skies and hills and quiet pools, rather than representations of actual scenes. A snow-scene, coasters on Art Hill, with the Museum as background, is one of the striking pictures. —Mary Powell.

LYNCHBURG, VA.

Works by local artists are shown by the Woman's Club at the clubhouse. Paintings by Mrs. John A. Mahood and her daughters, Carrie D. Mahood and Helen Mahood McGee, are among the exhibits. Other exhibitors are Georgia Morgan, who exhibits "The Hill Road," previously displayed at an exhibition of the North Shore Arts Association, Gloucester; Jean Walker, who sent "Gypsy Girl" painted in Spain; Louise Smith, Elizabeth Hunt Barrett, Virginia McLaws, J. Preston Craighill, Margaret Helbig, Frances Marshall Frost, Edna Poston, Bernhardt Gutman and Lloyd Worswick, sculptor.

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WASHINGTON

Frederick Carl Frieseke's thirty pictures at the Corcoran Gallery of Art make a lovely rim of color about the semi-circular gallery. Charming girls are shown at their dressing tables, mending their lingerie, or posed gracefully before their mirrors, adjusting their locks, or putting the finishing touches to their toilets in the usual Frieseke manner.

At the Arts Club Eva Brook Donly, Clara Stroud and Ruth Ann Tillman show decorative paintings, landscapes of Mexico, Bermuda, Monterey, Provincetown, Nantucket, Gloucester and Canada. Anne Abbott shows oil paintings and charcoal portrait drawings, and in the library of the club are paintings by Henry S. Eddy, chiefly scenes in Holland and Belgium.

Woodblock prints by Elizabeth Norton, of Palo Alto, Cal., are on exhibition in the print division gallery of the Library of Congress. She works in chiaroscuro and has fine sense of color and form, being a painter as well as sculptor. Her themes are largely animals, spirited dogs, cats, lions and monkeys, fine in drawing and expression. There are a few landscapes of the Western coast.

Lewis P. Clephane exhibits at his studio, 1115 I St., pictures made during travels in Europe. He is treasurer of the National Art Center. He crossed the Atlantic in his own yacht before the war and visited the Mediterranean ports.

The Vandyke Galleries are showing besides the work of Laureano Barrau, the Spanish artist, a group of pictures by Jonas Lie, coast scenes and landscapes, one depicting a realistic storm. He shows also a flower study, a bed of zinnias. In an adjoining room are twenty portraits, mostly of children, in pastel and red chalk by Alice Stanley Acheson, a former student at the Corcoran.

Thirteen pictures were sold from the annual exhibition of the Washington artists, just closed at the Corcoran. They were all reasonably priced, from \$25 to \$150. It was one of the society's most successful exhibitions.

The architectural exhibition of the Washington Chapter of the American Institute of Architects opened last week at the Art Center, and continues until March 15. —Helen Wright.

COLUMBUS

Marine paintings by sixteen artists and a collection of fifteen works by Frederick A. Bosley, instructor of painting in the Boston Museum School, are shown during March at the Columbus Gallery of fine arts. The marine painters are Clifford W. Ashley, H. R. Butler, A. J. Bogdenov, Nicholas R. Brewer, Emil Carlsen, Paul Dougherty, Robert A. Eichelberger, Eric Hudson, Marshall Johnson, H. D. Murphy, Harry Neyland, W. E. Norton, C. R. Patterson, William Ritschel, Charles Rosen, T. V. C. Valenkampf, Frederick J. Waugh, Charles H. Woodbury and S. W. Woodward.

An innovation—the gallery has earned national repute for the character of these departures from the given standards of art museums—is the display of fishing tackle which has been borrowed from residents.

WORCESTER

The Dial Folio of Contemporary Paintings is being shown at the Museum, March 5 to 30. The display is the same as that recently held in New York.

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BOSTON

Paintings by contemporary Japanese artists recently shown in New York are now at the gallery of the St. Botolph Club. The proceeds of sales are for the benefit of artists left in need by the earthquake. Mr. and Mrs. Hiroshi Yoshida, both artists of Japan, are traveling with the show, and increase the interest of visitors by explaining the aims of the school of painting they represent. Mr. Yoshida also carries a portfolio of wood block prints, some of which are the product of many single impressions to obtain gradations comparable with water color in their delicacy.

There are prospects that Boston will have a real waterfront artists' quarter, now that Mary B. Hazelton has joined the two or three painters who have been established in a sail loft for some months on T. Wharf.

At the Pratt School of Naval Architecture and Marine Engineering of the Massachusetts Institute of Technology, the Clark collection of models of ships, lithographs, prints and engravings of marine subjects is now on exhibition. The collection is such a large one, inclusive as it is of about 2,500 prints, that it will be shown in parts in a series of changing exhibits that will last until June.

The Renaissance court of the Museum of Fine Arts has been hung with paintings by William Morris Hunt, commemorating the centenary of this artist, whose fame was so largely connected with Boston. Many of the works were taken from the special Hunt collection on the top floor gallery of the Museum. Others were loaned, giving many Bostonians opportunity to get an uncommonly broad idea of the abilities of this New England disciple of Corot. After the close of this exhibition many of the pictures will go to Buffalo to be shown at the Albright Art Gallery during April. Another Boston master to be represented in April at the Albright will be Joseph De Camp.

Water colors by John R. Frazier, representing for the most part Province town scenes, are at the Grace Horne Gallery.

Etchings by John T. Coolidge, Jr., are at the Milton Public Library.

An exhibition of ship models and old ship prints is being prepared by the Copley Society for display in the gallery of the Boston Art Club.

Karoly Fulop's batiks are at the Henry Lawrence Studios, Lagrange St.

Emil Fuchs' etchings are at the Casson Gallery. The artist, who is a portrait painter, shows his special bent in his figure work, as in the portraits of Paderewski and King Edward VII.

—Ernest C. Sherburne.

DAYTON

Rosalie Lowrey exhibited portraits at her studio for a week, and many persons attended. Her sitters have included many persons well known in Dayton. In addition to these portraits in oil, Miss Lowrey displayed a series of illustrations in water color which are soon to be published in book form.

WESTFIELD, N. J.

Ada Budell and Hortense Budell are holding an exhibition of paintings, drawings and illustrations at the Public Library Building. The exhibition opened with a private view on the evening of March 8 and will continue until the 22nd.

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INDIANAPOLIS

The Seventeenth Annual Exhibition by Indiana Artists and Craftsmen at the Art Institute bids fair to be the most popular show of the year. The work comprises the following groups: Oil painting, seventy-seven canvases by fifty artists; water color and pastel, twenty-seven pictures by nineteen artists; illustration and related work, eleven examples by seven artists; graphic arts, twelve pictures by five artists; sculpture, eleven pieces by seven sculptors; crafts, eighty-six exhibits by forty-seven craft workers.

The work fills three galleries while in a fourth are hung the large canvases by distinguished Indiana artists who reside outside the state, and were invited by Director MacLean to send pictures. They were ineligible for prizes. The invited group includes Wayman Adams, Glenn Cooper Henshaw, Virginia Keep Clark, Susan Ketcham, Henry Maginnis, Howard McCormick, Charles Reiffel and Fred Yohn.

The jury of selection, Indiana artists elected by vote of those exhibiting artists represented in the annuals within the last three years, included William Forsyth, Simon P. Baus, Randolph LaSalle Coats, Paul Hadley and Myra Reynolds Richards. The jury of selection also served as the hanging committee and made a selection of exhibits in the crafts to be given certificates of merit by the Art Association.

All of the awarding of money prizes was left to artists from outside the state, and those comprising the jury were Raymond P. Ensign and Karl A. Buehr. The Holcomb prize of \$100 was awarded to William Forsyth's autumn landscape, "The Pool—Evening." The Art Association's first prize, increased, this year from \$100 to \$150, went to Clifton Wheeler's large canvas, "The Far Hills." The association's second prize of \$50, given for the first time, was won by J. Murry Wickard for "Danseuse." Another new prize, the Handicraft Guild prize of \$25 for the best textile, went to Mrs. William H. Welch for a batik negligée. Oil paintings awarded Art Association certificates of merit were: "Daddy Buck's Place," a landscape by Francis F. Brown; "Still Life" by Lucy M. Taggart; "Portrait," a life-size head of Adolph Shulz, Brown County ar-

tist, by Marie Goth, and "Herman and Verman," a portrait of two little negro boys, by Hugh M. Poe. Other certificates of merit went to Oakley E. Richey's water color, "Setting for Aztec Ballet"; Mrs. Janet Payne Bowles' group of hand-wrought jewelry; Mrs. William H. Welch's group of eight textiles and to Miss Eleanor Brockenhough, of Lafayette, for an intricately designed batik wall hanging.

Very few pictures are modernistic. The medium-sized and smaller pictures predominate. Especially is this true in landscape work, in which Dorothy Morlan's "December," Clifton Wheeler's prize canvas, Carl C. Graf's "Sycamore and Oak," and Otto Stark's "From the Hilltop," are the largest. Three portraits are by Simon P. Baus. Jay H. Connaway, now of Jonesport, Me., shows the only marine, although there are a number of coast, dock, and boat scenes in both oil and water colors.

In addition to those already mentioned, the artists who exhibit oils are Gladys Arbuckle, Joseph Archer, Beth Driggs Bacon, Bertha Baxter, Dale Besire, Ralph M. Britt, Eleanor Brockenhough, Randolph LaSalle Coats, Sara Kolb Danner, and Oskar Fackert, Mary Chilton Gray, Paul Hadley, John W. Hardwick, Anna Hasselman, Marston Dean Hodgin, Elmira Kempton, Emma B. King, Carroll McDonald, Turner B. Messick, Charles B. Millholland, Louis F. Mueller, Wentworth Parker, Zeb Pottenger, F. Louis Schlemmer, R. L. Selfridge, John G. Stephenson, Marie H. Stewart, Paul T. Stockdale, Wallace P. Stover, Frank Stratton, Roy Trobaugh, Clement Trucksess, Virginia True, Mary Clement Turner, Crewees Warnacut, Marjorie Wright, Louise E. Zarling and Carl Zimmerman.

Many exhibitors are students in the Herron art school.

Myra Reynolds Richards shows her bronze bas-relief portrait group of the five children of Mr. and Mrs. Alfred M. Ogle, of Terre Haute, which was displayed in the last Chicago annual. She also showed the "Bird Boy," a bronze figure for a marble fountain. Others who show sculpture are Robert W. Davidson, Marjorie R. Johnson, John G. Prasuhn, Emma Sangernebo, Virginia True and Robert Tschaegle. The exhibition opened March 2 and closes March 30. —Lucille E. Morehouse.

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SAN FRANCISCO

One of the most pleasing exhibitions of recent months is the small showing of the winter landscapes of John F. Carlson, now hanging at the Gump Galleries. Carlson knows the winter landscape with all its accessories, and translates its features into the simplest terms. In conjunction with the Carlson show is hanging a group of portraits by Marietta Cotton, an American painter who has spent a good many recent years in France. The portraits are consequently mostly of Europeans, or of sojourners there. The artist is particularly fortunate in that intangible thing which changes a painting from a creation of canvas and pigment to a thing of life. This is particularly evident in the portrait of "Miss Ashley," an almost life-size painting. The subject is faced full to the front, ready to step forth from the frame. The flesh tones and texture of fabric are splendidly handled. The painter's free use of color is well shown in the portrait of "Prince Youssopoff." The Prince is dressed for a fancy ball in full Cossack costume, gorgeously colored. The present exhibition will be shortly followed by a showing of James Swinnerton's recent work in the Southwest desert country.

At the City of Paris Gallery has been hung a miscellaneous lot of San Francisco painters. Most of the large canvases are familiar through frequent showing in various galleries. Either their creators have been doing nothing new for several years, or else they feel that their best work lies in the past. At any rate the pictures have become so familiar to the public which attends the local shows that they have long ceased to prove an attraction. Among the unfamiliar canvases, however, were two by Ralph Stackpole, both of which have had showing in Paris, "Two Italian Girls" and "Giovanna." Stackpole, of course, is a sculptor, but had he not already established his reputation as such there si hardly a question that he would find wide reputation as a painter. The outstanding feature of the show was the work of Ralph Pielke, a newcomer. Pielke showed twenty-five pieces, all small, all striking, and virile to a degree. The work displays splendid originality, equally fine freedom from restraining convention. His showing was a vast relief in a desert of the commonplace. Others represented were Maxine Angelo, Valenti Angelo, Charles Bleit, Ray Boynton, Ray Coyle, Maynard Dixon, Dorothy Duncan, Lillian Dwight, William Gaskins, Clark Hobart, Gottardo Piazzoni, Nelson Poole, Lee Randolph, Mihran Serafian, Judson Starr, Frank Van Sloun and Stanley Wood.

—Harry Noyes Pratt.

BERKELEY

In the Haste St. Gallery of the California League of Fine Arts are now being shown four examples of the old masters: "Apocalypse of St. John" by Ribera, "Recording Angels" by Murillo, "Mystic Symbolism" and "Mystery of the Passing of Life" by Caracci. These are from the private collection of Mrs. M. R. Bedford, of Berkeley, and have been in her family for generations. Talks on these canvases are being given daily by Curator Jessie Fremont G. Herring. Commencing March 15 will be shown an exceptionally fine group of rags from the valuable collection of Mrs. Topjian, of Berkeley. This collection was gathered by H. K. Saruelian, of New York, and has recently come into the possession of the present owner through the death of the collector. It is one of the most important private collections of the country and only a small portion can be displayed in the Berkeley Gallery.

The Berkeley Arts and Crafts are showing some exceptionally fine crayon portraits by Peter Van Valkenburgh. A small group of oils by M. DeNeale Morgan and a number of water colors by Florence Allston Swift are hanging for a brief time. Following the close of their present showing in San Francisco, Mrs. Swift and Stanley Wood will exhibit in this gallery.

Roger Noble Burham, who recently completed a bust of Luther Burbank, has just finished two memorial tablets; one in honor of Charles Burckhalter, to be placed on the telescope at Chabot Observatory in Oakland. The other is in honor of John Muir and will be placed on a large boulder which marks the site of the first house built by Muir in Yosemite Valley. A third tablet will be a trophy for the male chorus contests in the high schools of Hawaii.

—Nita C. Pratt.

NASHVILLE

The appointment of team captains for the proposed attendance campaign and the naming of a committee to take up the proposition of cooperating with the Nashville Art Association in the matter of getting a museum building for this city were the principal business items at a recent luncheon meeting of the American Business Club held at the Chamber of Commerce building. R. H. Boyd presided. Those appointed on the committee are Fred Stone, chairman; L. B. Stevens and Percy Jones. The team captains for the attendance campaign are J. H. Bandy, George R. Gillespie, Jr., Noble Van Ness, T. H. Mitchell, Ira Ramsey, Rummel Scales, W. R. Williams and W. A. Tholen.

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PHILADELPHIA

The exhibition of Ten Philadelphia Women Painters is now on at the Art Club. In the landscape decorations by Lucile Howard a classic note is struck contrasting strongly with the pattern of mundane types and glaring bathing beaches by Theresa Bernstein. The still lifes by M. Elizabeth Price are rich in silver, gold, and color, while Nancy M. Ferguson has put into soft color pattern the people and houses of small-town life. Altogether different are the bold landscapes by Helen McCarthy; that of "The Rain Storm" is particularly powerful and yet in calmer introspection the flowers and landscapes by Cora Brook and the sketches of the Southwest by Mary R. F. Colton succeed in their own effects. Fern L. Coppedge specializes on winter landscapes, and Constance Cochrane shows her marines of pines by the sea or sun on the rocks. By Isabel Branson Cartwright are outdoor figure paintings of children and portraits. As a whole this exhibition is superior to last year's.

At the Plastic Club until March 22 are oil paintings by eight women painters, the best work shown there this season. "The Chinese Vase" by Lillian B. Meeser is rich in both color and texture. Ada C. Williamson has portraits of Mrs. Imogen Oakley, mother of Thornton Oakley, and Mrs. Whiteside, the wife of the artist, Frank Reed Whiteside. In landscape Florence Tricker combines a fine outdoor feeling with decorative quality in her "Snowy Rhododendrons" and other canvases, and Gertrude Schell finds and interprets a spirit behind the scene of "Evening Clouds" and "Rittenhouse Paper Mill: Wissahickon." Ethel Warwick is successful when she does not paint like Henry McCarter; her "Interior" is her own and "The Promenade" obviously due to his influence. There is snap in "The Flapper," an outdoor figure by Laura D. S. Ladd, who shows marines of Bass Rocks; a foreign tone in the Brittany sketches by Waunita Smith, and sprightliness in the sunny houses and landscapes by Anna W. Speakman.

In the 119th Annual at the Pennsylvania Academy the following sales have been made: "Decorative Still Life," flowers, by Gerald Frank; "An Old Basque Woman" by Ada C. Williamson, and in sculpture two replicas of both the wood carving "Buffalo Bull" by John L. Clarke and of the bronze "Beware the Boy" by Genevieve Hamlin. Another sale was the tiny figurine "Russian Dancer, No. 5" by Marta P. Weniger.

The Edmund Stewardson prize of \$100 in sculpture at the Pennsylvania Academy was awarded to Evelyn Peabody, of St. Paul, Minnesota. There were twenty-two contestants. The work had to be a figure from life done in three days of six hours each. Honorable mention was given to Hallie Davis and Bruce Moore. The judges were James Frazer, Maxwell Miller and Samuel Murray. Charles Grafly, instructor, gave his annual dinner in honor of prize winners and judges.

At the Print Club March 10 to 24 is the collection of rare Japanese prints of Mrs. Lucy Fletcher Brown, including works by Utamaro, Yeishi, Hokusai and others. From March 24 to April 7 there will be shown etchings by H. Devitt Welsh and Earl Horter, and lithographs by George Bellows. The club has sent 100 prints to Honolulu, the club's first traveling exhibition.

The Pennsylvania Museum, Memorial Hall, Fairmount Park, has begun most successfully the new Promenade Lectures. On Fridays of March and April, Dr. Arthur Edwin Bye, curator of painting, will conduct a lecture on the Wilstach and other collections, beginning the promenade in the gallery of primitives at three o'clock and discussing the pictures. Other lectures open to the general public are scheduled for Saturday at 3 P. M. On March 15 and 22 Edward Warwick will talk on furniture, and March 29, J. Frank Copeland on household decorations of the XVIIth century. —Edward Longstreth.

PITTSBURGH

Lectures on art will be given at Carnegie Institute on four successive Tuesday evenings, beginning March 11. The speakers will be Donn Barber, fellow of the American Institute of Architects and director of the *Delineator*'s home building department; Henry Turner Bailey, director of Cleveland School of Art; Mme. Paul Albert Besnard, wife of the French member of the jury of award for the twenty-third International, and Homer Saint-Gaudens, director of fine arts. Mme. Besnard will discuss "The Relation of Art to the Growth of Mankind," and Mr. Saint-Gaudens' subject will be the collecting of pictures for the International.

RICHMOND, IND.

Carl R. Kraft, "painter of the Ozarks," has a one-man exhibition of thirty-seven pictures now on in the Public Art Galleries under the auspices of the Richmond Art Association. While landscapes predominate, several figure pieces, including a large picture, "My Daughters," show his varied gifts. The exhibition continues until March 20. —Esther Griffin White.

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The decoration of the sun room in the Children's Hospital was arranged by Mrs. Arnold S. Taussig, with the co-operation of Miss Josephine Hurlbut, Ann Struthers and Josephine Evans, who did the painting. Mrs. George William Eggers selected the first exhibition of paintings for the room, including pictures by Mrs. Anne Gregory Ritter, Elisabeth Spalding and Albert Byron Olson. The latter's work is represented by the Egyptian panel, "The Captives," shown at Chappell House under the auspices of the Allied Arts recently. There are two choice Indian blankets, two original Indian water color drawings, and a showcase of Indian necklace and silver

work. Mrs. Eggers plans to change the exhibit every two weeks.

The Lending Club, a unique organization the object of which is to give its members the benefit of works of art owned by other members, is proving a pronounced success. Exhibits are already making the rounds among the members, who are deriving an enviable pleasure from the arrangement. The members of the club are Charles Kassler, Mrs. Fosdick Jones, Albert Byron Olson, Elisabeth Spalding, Marion Hendrie, George William Eggers, Robert Garrison, Anne Evans, John Thompson, Wilhelmina Mead, Burnham Hoyt, Arthur Fisher and Mrs. George Crammer.

Oscar B. Jacobson, professor of art of the University of Oklahoma, addressed the Denver Art Museum on "Emotion and the Human Figure."

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Oils by W. Lester Stevens and landscapes by Robert O. Chadecayne, March 17-29.
Anderson Galleries, Park Ave. and 59th St.—Paintings and drawings of fish by Louis Rhead and of animals from the zoos of the world by Herman Palmer, March 18-29; hunting scenes by Herman Von Pausinger, March 18-29.
Arlington Galleries, 274 Madison Ave.—Paintings of New York by Everett Warner, to March 24.
Art Center, 65-67 East 56th St.—Title pages by the American Institute of Graphic Arts, to March 17; textile design competition under the auspices of the Art Alliance, to March 17; flower paintings by Eloise P. Luquer, to March 22; photographs by Paul Outerbridge, Jr., to April 8; annual exhibition of the N. Y. Society of Ceramic Arts, March 17-29; etchings by Rosalind Abramson, March 17-29.
Art Patrons of America (direction of Mrs. Albert Stern), 705 Fifth Ave.—Exhibition of oils and water colors by contemporary American artists, beginning March 17.
Babcock Galleries, 19 East 49th St.—Paintings by Henry S. Eddy, to March 22; paintings by Robert Hamilton, to March 22.
George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.
Braus Galleries, 422 Madison Ave.—American paintings.
Brooklyn Museum—Designs for theater programs and commercial book covers by students at Pratt Institute, to March 23.
Brooklyn Society of Miniature Painters—Sixth annual exhibition, Hotel Bossert, Montague and Hicks Sts., to March 30.
Brummer Gallery, 43 East 57th St.—Paintings by Henri Matisse, to March 22.
City Club, 55 West 44th St.—Water colors by William Starkweather, to April 6. Women admitted from 11 to 4 o'clock.
Dentinger Galleries, 45 West 44th St.—Paintings by Hans Ekegardh, water colors of New Mexico by D. H. Wetherbee, and water colors by the late Mary Rogers, beginning March 17.
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by El Greco, Delacroix, Gauguin and others.
Ehrich Galleries, 707 Fifth Ave.—Paintings and furniture of the Pilgrim century and early Colonial period, arranged by Mrs. Ehrich, March 17 to April 15.
Fearn Galleries, 25 West 54th St.—Recent sculpture by Jo Davidson.
Ferarci Galleries, 607 Fifth Ave.—Marines and landscapes by Alexander Bower.
Ferargil Studios, 24 East 49th St.—Sketches, decorations and miniatures by Sorolla, Jane Poupelet, Jane Peterson, Elizabeth Price, Alice Judson and others, to March 17.
"55" Christopher St.—Paintings by D. H. Morrison, to March 21.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by John Singer Sargent, to March 22.
Grand Central Palace, 46th St. and Lexington Ave.—Exhibition of Russian art, to April 15.
Junior League, 6 East 45th St.—Prints by Goya, Daumier, Toulouse-Lautrec, Picasso and Matisse, to March 22.
Kennedy Galleries, 693 Fifth Ave.—Recent water colors and etchings by Frank W. Benson, through March; etchings and paintings by Power O'Malley, through March.
Kepel Galleries, 4 East 39th St.—Etchings by James McBey.
Kingore Galleries, 668 Fifth Ave.—Sculpture by Akon Gurdjan, beginning March 19.
Knodel Galleries, 556 Fifth Ave.—Paintings by Pamela Bianco; XVIII century masters.
Kraushaar Galleries, 680 Fifth Ave.—Paintings and sculpture by modern American and European artists.
John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.
Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.
Little Book Store, 51 East 60th St.—"The Art of the Marionette" by Remo Bufano.
Macheth Galleries, 15 East 57th St.—Paintings

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